

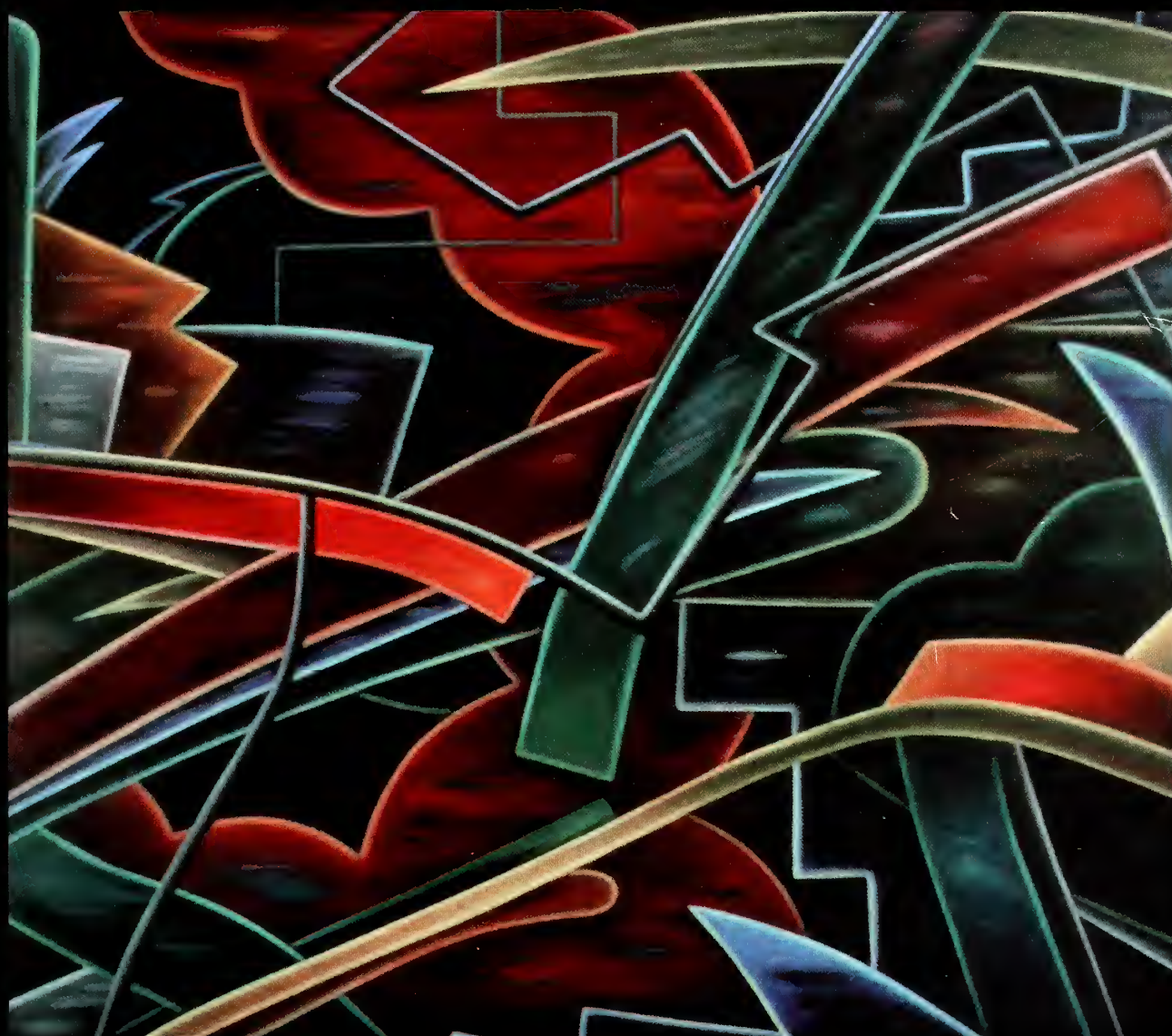
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Illinois Issues

December 2003 \$3.95

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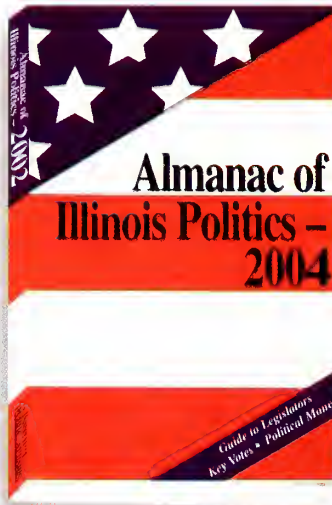


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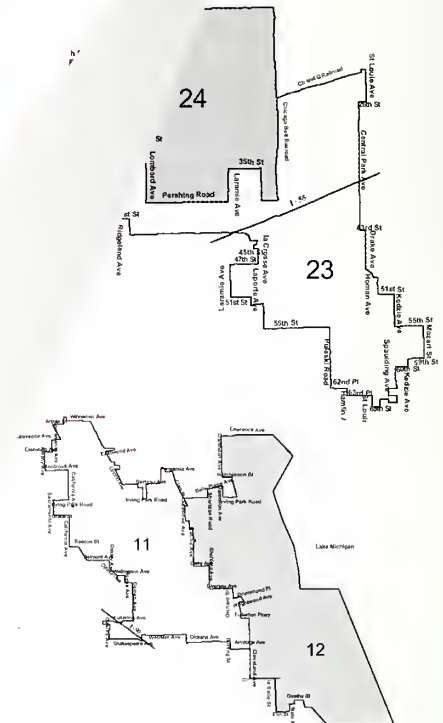
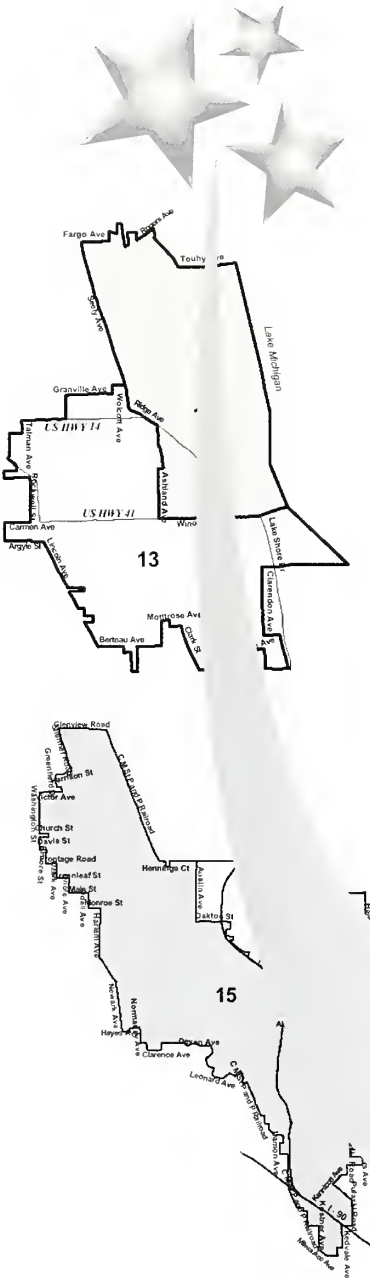
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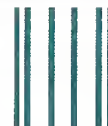
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Peggy Boyer Long



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Who really chooses what we read, hear and see?

by Peggy Boyer Long

We open this eighth annual arts issue with a question. Several, really. None easily answered.

The essential one is this: Are we ceding our right to decide what we will read in the privacy of our homes, what we will hear on our car radios or what we will see in theaters and galleries to that so-called most-democratic of forces, the marketplace?

This is not a new question. And perhaps now personal choice is down to a matter of degree. Yet while *Illinois Issues*' staff was brainstorming approaches to this edition early in the summer, we decided it warranted a closer look. What we read, hear and see affects what we think. It affects, fundamentally, who we are.

The question was naturally on our minds because the Federal Communications Commission had just voted to allow even greater concentration of ownership in news and entertainment operations. The stunning



*Nightdream, 1983. Debra L. Bolgia. Intaglio.
From the Illinois Capital Development Board's Art-in-Architecture program*

public backlash to that decision was not yet on the horizon.

As we go to press, Congress, under some pressure, is revisiting the issue of media ownership. But whatever the outcome of that deregulatory debate, it is merely the latest mile marker in what seems an unstoppable trend across all artistic and informational forms: the vertical integration — and standardization — of the nation's creative and intellectual enterprises.

The most striking news about the commission's rule changes was the outcry they caused. In truth, the policy landscape had not changed much. It's possible the political landscape has.

Still, public officials often find themselves running to catch up with technological and social changes that have far greater reach than, say, the 10 percent difference in national audience share television networks may rightfully own. The

Continued on next page

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parameters of the official debate have been drawn, in part, around keeping the current cap or lifting it.

Meanwhile, the business of business, including economy of scale, technology and efficient practices, keeps on getting on.

But if the business of business is business, as they say, how will the new, or the nonconforming, or the less profitable perspectives find their place in our cultural mix? And how will we find them?

To get at this, we decided to focus on books and radio, two of the most intimate communication forms.

Among our discoveries in researching the consolidation of radio ownership, for instance, was the reality that corporate executives, an increasingly smaller number of them, now control a growing number musical artists, as well performance venues and distribution outlets. And more of these executives consider art, culture, even the news, as mere products to be bought and sold like so many bars of soap or boxes of cereal. But perhaps radio execs are just more upfront, more clear about their mission.

No question, Clear Channel Communications Inc. knows its mission. The company, which now owns more radio stations than any other company in the country, has been gobbling up assets since the federal Telecommunications Act of 1996 helped open the way. Reporter Aaron Chambers writes that Clear Channel owns more than 1,200 stations, including 16 in Illinois. It dominates the radio dial in many cities. And its efficiency in standardizing music "playlists" and talk programming while segmenting advertising markets is breathtaking.

Lowry Mays, Clear Channel founder and chief executive officer, told *Fortune* magazine earlier this year: "We're not in the business of providing news and information.

We're not in the business of providing well-researched music. We're simply in the business of selling our customers products."

Critics charge that in the process Clear Channel has managed to destroy what was once special about radio: programming that was produced in the neighborhood — for the neighborhood.

Essayist Dan Guillory, after visiting his local Wal-Mart for his piece, concludes that books, too, are now part of a national business culture.

"At some point," he writes, "an executive, not an author or artist, will call the shots."

But Guillory, who makes his living writing and teaching about books, argues they aren't like TV dinners and microwave popcorn. Books, he believes, "become intimate features of the consumer's mind and personality, so their availability and diversity makes a crucial difference in the quality of life."

Reading may no longer be at the center of our culture, and memories of evenings spent with the family gathered around the radio have slipped into nostalgia, but there are signs that books, music and art will always be something more than fast food for the brain.

The public's challenge to the FCC rules is one. The successful movement to pressure the feds to license low-power FM radio stations is another. The work commissioned by the state's Art-in-Architecture program, which we highlight in this issue, is yet another.

And it is possible, Guillory argues, to get better access to good books. "Yet nothing will change," he writes, "unless reading habits change first."

Nothing will change unless we demand and make better choices. □

Peggy Boyer Long can be reached at peggyboy@aol.com.

Illinois Issues

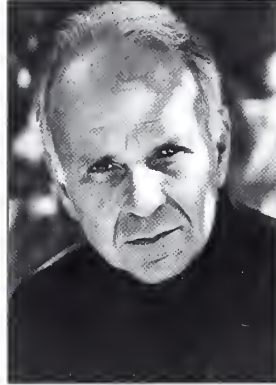
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Credits: This month's cover is an oil on canvas painted by William Conger. Militant State, 1983, comes to us courtesy of the Illinois Capital Development Board's Art-in-Architecture program. The painting hangs in the James R. Thompson Center in Chicago.

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A colorful way with words helps politicians craft image in this sound bite age

by Aaron Chambers

Gov. Rod Blagojevich comes off as a regular guy. He had trouble in school. He's comfortable making fun of himself.

He's also comfortable making fun of others. Blagojevich said in early October that Steve Bartman, the notorious Chicago Cubs fan who interfered with a foul ball bound for Cubs left fielder Moises Alou's glove, wouldn't get a pardon if he committed a crime.

Perhaps, Blagojevich said, Bartman could get witness protection.

It's difficult for a skeptical public to divide a pol's natural tendencies from actions taken for political gain. What is clear, though, is that comments such as this — assuming they resonate in the media, and they usually do — help establish the governor's link to the public.

The Democrat rode a populist wave to the Executive Mansion last year. And he has not discontinued the practice of juxtaposing himself with unpopular people and images.

During last year's campaign, he portrayed himself as the candidate of reform and renewal — the antithesis of then-retiring GOP Gov. George Ryan, whose political career was floundering in negative press. Last spring, Blagojevich perpetuated his status as an outsider by routinely holding press conferences in his home

It's hard to imagine the governor isn't preoccupied with providing the media with an adequate supply of sound bites when his public statements often are littered with such terms as "reform" and "progressive."

town of Chicago to criticize the "insiders" at the Capitol.

"He does try to speak like an ordinary human being, but it's always at the expense of someone else. And that catches up with you after a while," says Illinois Treasurer Judy Baar Topinka, chairman of the Illinois Republican Party. "You can't dump on everybody. Surely somebody around here has to be good."

Deputy Gov. Bradley Tusk, who, together with Communications Director Cheryle Jackson, is responsible for managing the governor's image, says the governor is just being himself.

"He doesn't go to the Cubs games because he wants to be seen going to the Cubs games," Tusk says. "He goes to the Cubs games because he's a

Cubs fan. And when [reporters] asked him about Steve Bartman and he jokingly said, 'If he ever commits a crime, he's not getting a pardon from this governor,' he spoke as a Cubs fan."

Still, it's hard to imagine that aspects of the governor's speech aren't part of a strategy to manipulate his public personality. It's hard to imagine the governor isn't preoccupied with providing the media with an adequate supply of sound bites when his public statements often are littered with such terms as "reform" and "progressive."

Leading politicians work hard to mold their public images. George W. Bush, for instance, actively distanced himself from his Ivy League education and his family's East Coast connections during his 2000 presidential run. Instead, Bush sought to portray himself as a Texas good ol' boy.

Politicians study public sentiment and attempt to fashion their images in a favorable light. This is nothing new.

Nevertheless, the motives behind certain of Blagojevich's public tendencies are mysterious. The most peculiar is his habit of making self-deprecating remarks. And the most prominent instance of that occurred last summer when the governor discussed constitutional concerns relative to legislation.

Blagojevich, a lawyer, repeatedly

said he earned a “C” in constitutional law during law school, and indicated he seldom visited the law library.

So is the governor dumbing down his credentials to be more attractive? Tusk says, “We’re probably not that savvy.”

Indeed, the governor clearly loves engaging in conversation. Consider the exchange in early October when Ryan was in the running for a Nobel Peace Prize. A reporter asked Blagojevich: “What are your thoughts about George Ryan and the Nobel Prize? Is he deserving of that? I know you don’t vote, but what are your thoughts?”

Blagojevich hesitated, then asked, “Who’s he running against?”

“The Pope,” another reporter said.

“I don’t have a vote in that,” the governor responded. “I’d be more inclined to support the Pope. But those are for reasons other than what the right thing to do is. I’m just probably hedging my bets about, you know, the hereafter. So, I’m for the Pope.”

Campaigning, of course, is a natural extension of active conversation.

“He obviously likes to campaign,” says former GOP Gov. Jim Thompson, who, like Blagojevich, has a gregarious personality. “And, as I’ve always said, campaigning doesn’t stop when the election is over. You campaign every-day with somebody, whether it’s the legislature, the public, the press, the [interest] groups. And you must to be an effective political leader.”

Blagojevich does just that. As part of his effort to convince the U.S. Food and Drug Administration to permit Illinois to purchase prescription drugs from Canada, Blagojevich flew to New York in late October and held a press conference with that city’s Mayor Michael Bloomberg.

Such moves fuel speculation that Blagojevich is governing with an eye toward winning federal office. The *State Journal-Register*, Springfield’s daily newspaper, covered the event on its front page — with a story dispatched by *The New York Times*.

Tusk says the governor used the only power he has to try to persuade the feds. “Sometimes it takes the bully pulpit to get things done,” he says.

Effective communication, in the modern age, necessarily involves the

use of the media.

“We do bus tours,” Tusk says. “But even if you hit 14 counties in three days, you’re still meeting a couple thousand people at most. So the only way to communicate with the people is through the media.”

But to reach the public through the media, pols must crunch their message. That means compromising on detail.

Dawn Clark Netsch, a professor emeritus at Northwestern University School of Law and former Democratic state comptroller, says this is unfortunate for the public because most policy issues are not conducive to short sound bites. Still, she notes it’s tough for politicians to get media attention. News writers want controversy, and television outlets have precious little time to offer.

Data collected by the Illinois Campaign for Political Reform and the Alliance for Better Campaigns shows Chicago television stations WLS, WBBM, WMAQ, WFLD and WGN collectively devoted a mere 23 hours, 11 minutes and 36 seconds to coverage of election stories in the month leading up to the November election last year.

“You can’t be completely condemning of the politicians for wanting to try to find a way to tantalize the issue that they are talking about,” Netsch says. “But it does tend to reduce it to simplistic terms much too often.”

This can lead to entertainment over substance.

Former U.S. Sen. Paul Simon, an Illinois Democrat, notes that when Bob Dole challenged President Bill Clinton in 1996, one of the most widely reported events of the race was Dole falling off a stage at a California campaign stop. This tabloid-style practice concerns Simon. In his latest book, *Our Culture of Pandering*, he faults leaders of major public institutions for avoiding unpopular decisions and taking the path of least resistance on tough policy issues.

He says the public must demand more substance from the media and public officials. “Don’t go to a physician who tells you just what you want to hear,” he says. “Don’t go to a candidate who tells you just what you want to hear.” □

The art of speech

Gov. Rod Blagojevich has a colorful way with words, and an opinion on most anything. Here are some classics.

An emaciated sot, an enervated glutton and an overindulgent whore-master. They never enjoy the things that they indulge in. Instead, those things should be rewards.

Blagojevich in February paraphrasing a passage from Lord Chesterfield’s Letters to His Son to exemplify the “painful process” of resolving the budget deficit.

The most important thing for me is to stay married. And we have another child on the way and college in the future, so we’re not going to do that. It almost sounds gimmicky.

Blagojevich in February on whether he would take a pay cut to save the state money.

One thing’s clear. Those who passed away and didn’t take their vacation surely missed an opportunity.

Blagojevich in March on state workers who took cash for accrued vacation time — as opposed to the time off from work — then died.

I went to law school at a place called Pepperdine. Malibu, California, overlooking the Pacific Ocean. A lot of surfing and movie stars and all the rest. I barely knew where that law library was. So, you’re asking me a constitutional law question. In fact, I got a “C” in constitutional law and I was lucky to get that.

Blagojevich in June on constitutional concerns about certain legislation.

Vacations are a good thing. You should take ‘em. It’s a good way to recharge your batteries and energize yourself and get refocused and work harder when you get back, kind of collect your thoughts. It’s a good thing.

Blagojevich in March on whether he would permit his communications director to enjoy all the vacation time allotted to her.

It’s the sort of thing where you take five steps forward then take two steps backwards, then you take two steps forward and three steps backward and four steps forward and two steps backward. If you do the math, we’re making progress.

Blagojevich on Memorial Day describing budget negotiations after meeting with legislative leaders. The governor is correct: The sequence results in four steps forward.

Aaron Chambers

BRIEFLY

MAKING MOVIES

Film office seeks extension on breaks

Nicolas Cage is coming to town. The actor will star in a new movie, *The Weather Man*, a \$20 million project to be filmed in Chicago beginning February. In addition, there's a commitment to film a sequel to *Barbershop II*, which wrapped up filming this summer.

Producers appear to be looking at Illinois more seriously now that the state has its first incentive package on the books, says Brenda Sexton, managing director of the Illinois Film Office, a division of the Illinois Department of Commerce and Economic Opportunity. The governor signed the temporary measure in August, giving a tax break to film companies that hire Illinois workers.

"Twenty-four other states have incentive packages," says Sexton. "Illinois was way behind the curve."

Movies can bring big bucks into the state. The highest-spending film shot here was the Tom Hanks movie *Road to Perdition*, filmed in 2000 in Geneva. It pumped \$32 million into the local and state economies. But that was one high point in a four-year decline in projects. From 1999 to 2002, revenue from film projects dropped 76 percent, from approximately \$125 million to \$25 million. In 1999, 16,343 people were employed by the film industry; in 2002, only 8,572 found jobs.

"The ripple effect for Illinois workers, unions, the hotel industry and other businesses from these projects is tremendous," Sexton says.

The new one-year, after-the-fact incentive gives a 25 percent income tax credit to film companies for wages paid to Illinois residents who worked on projects shot in the state. That excludes the two highest-paid actors. To qualify, productions of 30 minutes or more must spend at least \$100,000



Top: Galena is touted as a film location. Right: *Miracle* on 34th Street was filmed in Chicago.

Program notes: The Illinois and Chicago film offices sponsor a screen-writing competition every two years. The winner of the 2002 competition, *Santa and the Princess* by Sandi Stevenson, has been optioned and is in development at Argyle Pictures. *Christmas 2005* is the target date for its premier. In the last competition, 300 aspiring scriptwriters entered. Applications for next year's contest will be accepted beginning January 1.



on Illinois labor. The law also provides a framework for shorter films to qualify for the credit.

Legislators set the program to expire, but Sexton says it should be extended. That move, however, could produce controversy.

"We need to clean our house before we invite guests over," says Rep. Kenneth Dunkin, a Chicago Democrat who sponsored the legislation in the House. "I pushed hard for this, to get more films produced here, but there is an issue of diversity that must be solved." Dunkin argues black union members are not hired by the industry at the same rate as white members.

Sexton believes legislators will extend

the program once they see it is working. She says a recent trip to Los Angeles to talk with producers proved that filmmakers are receptive. She points out that if *Barbershop II*, filmed before the law went into effect, could have taken advantage of the tax credit, the production company would have recouped more than \$1 million. That movie employed more than 100 local actors and crew members, she says.

"There are more than 5,000 Screen Actors Guild members in Illinois," says Sexton. "The theater community is blooming, but the actors and the talented crews need extra work."

Beverly Scobell

Youth arts groups win national awards

Adrean Vargas wanted to show that teenagers like himself love poetry. So he and his teenage camera crew documented a youth poetry slam at the Young Chicago Authors Festival. In addition to having his film shown on cable TV, he was chosen to represent the student filmmakers in his group at an awards ceremony in Washington, D.C.

The President's Committee on the Arts and the Humanities, along with other agencies, last month presented 18 organizations from around the country \$10,000 Coming Up Taller Awards for work with underserved youth. Chicago groups brought home three of the awards.

Vargas is one of 50 young people involved in *Hard Cover*, the nation's oldest and largest youth-produced cable-access television series. As they learn media arts and technical production, the teens are telling stories about current social issues.

"The nature of each show is that it is solution-oriented," says Denise Zaccardi, the executive director of Chicago-based Community TV Network, a nonprofit that supports the productions. Each year, teens produce 26 programs of 30 minutes each that are broadcast to audiences numbering in the thousands. The show has produced a library of more than 300 videotapes.

A second winner, Marwen, a nonprofit foundation, provides arts education to Chicago's underserved youth. Artist-teachers, aided by alumni teaching assistants, offer free classes. Marwen also offers college planning and career development courses. In 2002, 93 percent of those students who were tracked went to college.

The third recipient was Radio Arte WRTE 90.5 FM, sponsored by the Mexican Fine Arts Center Museum. It is the nation's only Spanish-English, Latino-owned, youth-operated, 24-hour community broadcasting radio station, serving the largest Mexican community in the Midwest.

Beverley Scobell

Cuts mean artists get fewer shots at grants

When the state faces budget shortfalls, it comes as little surprise that initiatives to promote the arts are scaled back. In the spring, legislators trimmed the Illinois Arts Council's budget by \$1 million to \$18.6 million. Then Gov. Rod Blagojevich asked the council to keep 2 percent of its allocation in reserve through this fiscal year.

The agency backs a variety of arts-related initiatives, from the Art Institute of Chicago to local theater and dance companies. Richard Carlson, acting executive director of the council, says plenty of worthy projects go unfunded. Last year, for instance, the council received \$24.8 million in grant requests but had only \$17.3 million to dole out. He expects this year to be no different.

Most organizations that turn to the council rely on state grants for 6 percent to 8 percent of their annual budgets, Carlson notes. "The reality," he says, "is a lot of these funds are put to a very good use."

The biggest dent in the agency's budget is for open-deadline grants, which help artists and organizations cover short-term needs. The vast majority of groups, though, apply every year for larger grants (most are capped at \$30,000) for specific projects or to help underwrite operating costs. Those funds have been reduced, too, but the rate of the drop wasn't as steep.

Carlson acknowledges the cuts imposed on the council are similar to those imposed on other agencies. But Alene Valkanas, executive director of the advocacy group Illinois Arts Alliance, notes the decline in state funding comes at a time when private and corporate support for the arts also is drying up. "It's much harder to maintain programs when more services are being requested," she says, especially in the area of exposing children to the arts.

Meanwhile, the economic impact of the arts remains high. The number of Illinois arts-related jobs has increased 22 percent since 1995. Valkanas credits the arts sector's gains to the Internet boom and the demand it created for graphic designers.

She says she hopes that, plus the increased emphasis Chicago and other cities have placed on "cultural tourism," will convince policymakers that the arts have a positive economic impact, not just an emotional one.

Daniel C. Vock

Chicago Daily Law Bulletin

A SAMPLER Cultural calendar

ART INSTITUTE OF CHICAGO

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Paul Gauguin and the South Pacific

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Kerry James Marshall

Paintings, sculpture, photography and

video on black history, identity and culture

Through May 25

LAKEVIEW MUSEUM — Peoria

Dale Chihuly Glass

Internationally renowned fine art

December 10 through March 7

ILLINOIS STATE MUSEUM SOUTHERN ILLINOIS GALLERY

— near Benton

A Family Farm Album:

The Photography of Frank Sadorus

Camera images show an agrarian

economy yielding to an industrial one

Through February 29

LEWIS AND CLARK STATE HISTORIC SITE — Hartford

Arrival of Lewis and Clark at Camp River Dubois Program

Music and heritage programming with a holiday theme commemorating Lewis and Clark spending their first Christmas together at Camp River Dubois

On December 12

Q&A Question & Answer

Michael Wiant

He is curator of archaeology at the Illinois State Museum in Springfield. On December 10, he will host the museum's

Ancient Illinois:

Archaeological

Discoveries in 2003,

which highlights new

findings. The following is

an edited version of a conversation Wiant had with Joseph Andrew Carrier, Illinois Issues' graduate assistant.



Q. What do you find particularly fascinating about archaeology and paleontology?

Objects have their own stories.

I like to ask children who inquire about archaeology: How do you know what happened here yesterday? They say, "I remember that." I ask: How do you know what happened here a hundred years ago? They say, "I can read about that." I ask: How do you know what happened here a thousand years ago? Then they start to think about it. How do you know? Where historians learn to read words, archaeologists learn to read objects.

Each one of these has a lot of information ... the question is, how well can you read them? That's really the secret. After a lifetime at it, there are certain things you can read quite well; some things never really make much sense.

I've spent almost all of my life looking at Native American prehistory in the Midwest.

Q. What are the highlights that you will be talking about this year?

This is an exceptional piece that just arrived here last week.

People come to the Americas, the first people, 13,000 to 14,000 years ago. Our knowledge of them is based largely in stone tools because there is so little else left. What you are looking at is a spear point. It is 13,000 or 14,000 years old. This would not only have been the major weapon, but also the tool people would have used to cut animals up.

A family brought it to us with some other materials found on a farm near the Mississippi River. This would be one of the new discoveries I would talk about.

Q. Can you tell us a little more about the piece?

They are called Clovis points. The name actually comes from a community in New Mexico. These spear points were [later] found with the remains of extinct mammoths and were recognized then as having considerable antiquity.

In Illinois, we have documented around 50,000 sites, places where people once lived. Of those, less than 400 date to this time period. Less than half of those sites have this type of point. So, by any measure, these are rare, which makes them valuable scientifically.

Q. So this point would place humans in Illinois as early as 13,000 years ago?

Or even earlier. The peopling of the Americas is a highly charged discussion right now. There have been some very interesting discoveries and they have forced us to re-examine the information and draw new conclusions. In fact, some people have proposed the idea that people may have been here prior to the people using Clovis points. There are two sites being excavated in the southeast right now where there is the suggestion that they may be 15,000 years old, for example.

Q. There appears to be a correlation between the arrival of humans in North America and the disappearance of the mega-fauna. What do you make of this?

When people arrive here, there are a lot of animals that disappear shortly thereafter. There are basically several ways to look at this.

One, as you point out, is that people had a great hand in it. Paul Martin, a scientist from the University of Arizona, has made an argument he calls a "blitzkrieg" hypothesis, which says that

human beings over-hunted these animals, leading to their extirpation, and eventually their extinction.

Russ Graham and his colleagues have advanced the

argument that climate had something to do with this. The weight of evidence now seems to show that climate has a pretty profound effect on these animals.

The last argument that has been advanced is that some of these large animals actually became extinct as a result of a virus. Archaeologists are looking in places like Siberia for remains in which soft tissue can be recovered and they can do blood histology and things like that.

But we still have the peopling of the Americas, their widespread distribution, and know that during their arrival a whole suite of animals disappeared. One can't help but make connections between these events.

Q. What does this mean for us?

The climate is changing; it is warmer than it has been in the past. We know that there are consequences.

In Illinois history, some time after the Ice Age, we saw significant warming in the climate. Significant doesn't mean tens of degrees, but even subtle changes can have profound effects. We know that around 8,000 years ago the climate became a bit warmer, precipitation became reduced, and the net affect of this is that we see a shrinking of the forest and an expansion of prairies. If you are a human society that has adapted to forest life, and it begins to change, inevitably the annual cycle we have to find food is going to have to be adjusted.

I don't think it is unreasonable to say that if there are fundamental changes to climate, there will be significant pressure for us to change the way we do things. □

Photograph by James Mordacq



Michael Wiant



One of the many new exhibits at the Illinois State Museum is this diorama showing what the land that is now Illinois would have looked like millions of years ago when it was under water.

ILLINOIS STATE MUSEUM

Natural history exhibit moves to completion

Designers faced a difficult task in creating a new exhibit aimed at explaining the natural changes our state has undergone.

After all, this story covers billions of years, a time when the land slowly rotated from one hemisphere to the other, all the while freezing, melting, submerging, draining, warming and cooling — over and over again. It's about proliferation of life and mass extinctions. And, almost as a postscript, the plot includes the significant changes made by humans.

To complicate matters, entire chapters are missing.

In telling this story, scientists and technicians at the Illinois State Museum in Springfield decided to create a new interactive education unit that replicates a walk through time — beginning millions of years ago, when the land that makes up our state was under water, and ending with the biotic and geologic diversity of present-day Illinois.

The renovations have been under way for two years and have cost nearly \$6.5 million in state funds.

The exhibit employs an innovative role-playing motif. At the entrance, visitors will be "recruited" as research partners at a special set of computer kiosks. They are given a badge that identifies them as scientists, which they will use to interact with the displays throughout the exhibit. After learning a bit about the techniques scientists use to "dig up" the past, visitors will be able to watch a short film that hints at a few of the things to look for along the way.

This installation seeks to rival modern scientific education facilities, using computer simulations and hands-on learning exercises, as well as actual specimens from the museum's extensive collections.

"There is a lot of information in this exhibit. We don't dumb it down," says Joe Hennessy, chief of exhibits at the museum. He says it is geared to middle school students.

Those familiar with the old 1960s-era natural history dioramas will recognize a few old friends, but most of the exhibit's content will be new. Some highlights include additional emphasis on now-extinct animals, including a giant short-faced bear and the skeleton of a giant ground sloth. And visitors will walk through a glacier (super-cooled with refrigeration coils), travel "underground" to a fluorite mine and visit bats in a limestone cave.

Although a date has not been set, museum officials project a March opening.

Joseph Andrew Carrier

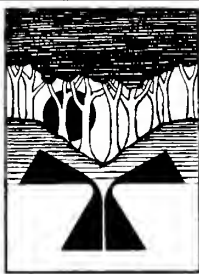
Quotable

“In a sense, the Farnsworth House has become less a device for living and more a device for making people think about the ways we choose to live. It reframes the assumptions implicit in the tract houses marching toward Plano, forcing us to reconsider the intimate presence of nature.”

New York Times writer Verlyn Kinkenborg describing what it is like to stand inside the isolated glass house designed by Ludwig Mies van der Rohe.

Farnsworth, which was completed in a stand of woods near the Fox River in 1951, remains what Kinkenborg calls an "icon" of modern architecture. "What you notice now," he writes, is "a hurricane of development. It is a storm of invented neighborhoods and instant architecture."

The house is scheduled for auction this month at Sotheby's in New York. There is no guarantee it will stay where it is, or even remain intact. The state took a pass on purchasing the house (see Illinois Issues, September 2001, page 28).



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This program is partially sponsored by a grant from the Illinois Arts Council



The Elgin Symphony Orchestra used a \$10,000 grant from the National Endowment for the Arts to support a season-opening concert featuring guest soloist, soprano Kathleen Battle. The performance, held in Hennens Theatre, was conducted by Music Director Robert Hanson. The NEA grant was part of a \$250,000 initiative to support 25 orchestras in communities around the nation that are underserved by the arts endowment. The Elgin symphony was the only one in Illinois to receive the grant.



MUSIC SHARING

Illinois Internet providers hold back customer info

Illinoisans have a major stake in the nationwide fight between Internet providers and the recording industry.

SBC Communications Inc., which offers high-speed Internet connections to three-fifths of the state's population, is one of two telecommunications giants fighting the music industry's attempts to use customer data from Internet providers in its efforts to crack down on illegal online file-swapping.

Both SBC and Verizon object to the Recording Industry Association of America's use of special subpoenas issued under a 1998 federal law. Use of the subpoenas would force Internet providers to trace users of their networks who are suspected of breaking copyright laws.

The Digital Millennium Copyright Act authorizes copyright holders to use a special process when pursuing information about illegal downloading. SBC and Verizon contend the subpoenas issued under that act don't adequately protect the privacy of Internet users.

Jonathan Lamy, a recording industry association spokesman, says the telecommunications companies are trying to back away from a compromise that was central to the act. In exchange for speedier access to user information, he notes, the record industry agreed to protections for the Internet providers that prevent them from being sued for copyright infringement occurring on their networks. "We need an expeditious way to enforce our rights because of the dynamic nature of the Internet. With a few clicks of the mouse ... you can circulate a song around the world."

Without special subpoenas, a copyright holder could still track down someone who distributes material illegally, but it would take far longer, he argues.

The copyright owner would have to file a lawsuit against an anonymous person — whoever was using a certain Internet address at a certain time. When the owner found out who — and where — the offender was, the case would likely have to be transferred to a different jurisdiction. With the millennium copyright subpoenas, the copyright holder could go after the suspect directly, Lamy says.

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An SBC spokesman could not be reached for comment, but company officials have been making their case to Congress, the courts and the press. Jim Ellis, the company's general counsel, told a congressional panel last fall that it is easier for record companies to obtain Internet records than it is for police investigating felons to get them.

"Under the [recording industry's] interpretation of the law, anyone willing to pay a small fee and represent that its copyright is being violated, would be entitled to know the name, address and phone number of the person behind an anonymous email."

"This would readily lead the Internet stalker, the child predator or the abusive spouse to their victims," says Ellis.

The company also noted that, when the digital millennium copyright act was drafted, such peer-to-peer networks as Napster and Kazaa that have fueled the music downloading phenomenon didn't exist. SBC is backing legislation in Congress to impose tougher limits on subpoena powers under the 1998 law.

SBC and Verizon also have gone to court to try to block recording industry association subpoenas, though they have found little success there. A Washington, D.C.-based federal appeals court is considering Verizon's appeal from its initial loss. SBC has cases pending in federal trial courts in Washington, D.C., and San Francisco.

Daniel C. Vock
Chicago Daily Law Bulletin

Native writer honored

Decatur native Richard Peck was a finalist for the 2003 National Book Award for Young People's Literature for *The River Between Us*, published by Dial Books/Penguin Group.

The author of more than 20 novels, Peck also was a 1998 National Book Award finalist and a 1999 Newbery Silver medalist for *A Long Way from Chicago*, which was set in Piatt County. That book's sequel, *A Year Down Yonder*, won the 2001 Newbery Medal. Peck is a former teacher who now lives in New York.

The River Between Us is set in 1861 in the southern Illinois Mississippi River town of Grand Tower.

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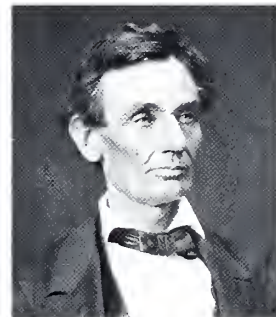
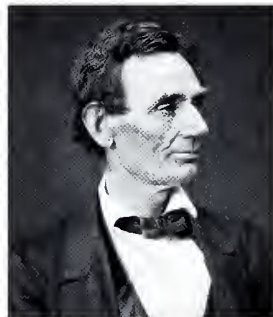
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State Historical Society offers rare Lincoln prints

Archive-quality prints of two of the best-known photographs of Abraham Lincoln are now available to the public through the Illinois State Historical Society. Chicago photographer Alexander Hesler took the formal portraits on June 3, 1860. Because of the size of the negatives (8 x 10 inches), they are among the most eloquent and revealing photographs of our greatest president. The original negatives are in the Smithsonian but are in shards. According to Christie's auction house in New



York, the Society's plates are apparently the sole surviving set.

Matted prints of these portraits are \$150 apiece, plus tax (if applicable) and \$35 shipping and handling. They are also available in handcrafted walnut frames for \$250 each, plus tax and \$45 shipping and

handling. Please place your orders with the Illinois State Historical Society, 210-1/2 S. 6th St., Suite 200, Springfield, IL 62701. Checks, money orders, and Visa or Mastercard credit cards may be used. Call 217-525-2781 for more information. Please allow four weeks for delivery.



I'm Meeting My Daughter at Water Tower Place, we'll have a little lunch, do a little shopping and then I'll be home on the 146, 1983. *Marlene Short. Pastel. From the Capital Development Board's Art-in-Architecture program.*

Who reads what and why?

Books have been demystified by the corporate culture, interest in the Internet and the allure of the local Wal-Mart

Essay by Dan Guillory

Imagine this scenario at the local Wal-Mart. A young mom, toddlers in tow, wheels her cart into the book aisle. Momentarily ignoring the kids, she scrutinizes the eye-catching titles and brightly colored dust jackets of the 2003 titles.

She begins with television personality Dr. Phil McGraw's *The Ultimate Weight Solution*, then puzzles over Alan Paton's 1948 classic *Cry, the Beloved Country*, with its bold blue and orange sticker proclaiming it "The newest selection from Oprah's Book Club." She skips the eclectic mix of liberal and conservative titles, including Bill O'Reilly's *Who's Looking Out for You?* and Laura Ingraham's polemical *Shut Up and Sing*. Yet she can't miss the equally provocative Michael Moore's *Dude, Where's My Country?* nor Hillary Clinton's highly-touted *Living History*.

Then she spots Steve Martin's new book, *The Pleasure of My Company*, which she remembers Martin discussing on Aaron Brown's *NewsNight* on CNN. She vaguely recognizes the names of the rest of

the pack, the best-selling giants like Clive Cussler, Nicholas Sparks, Tom Clancy, David Balducci, and Patricia Cornwell. She notes the clump of *Harry Potter* books, which she already owns, and settles finally on John Steinbeck's 1952 *East of Eden*, billed as "the book that brought Oprah's Book Club back." It's big and heavy, but she may have time to squeeze it in. She wedges the volume between a jug of Tide and a bag of McIntosh apples, and steers the cart and family toward the checkout lines.

This innocent little transaction, and thousands like it taking place every day across the country, are nevertheless part of a larger cultural swing in which books become ordinary consumer items like bottled water or underarm deodorant. And thus demystified, books become part of business culture, marketing strategies and corporate decision-making. At some point, an executive, not an author or artist, will call the shots. Books are now packaged and sold in much the same way as television shows and movies, which often are "tied in" to

previous book sales — *Harry Potter* and *The Lord of the Rings* being obvious examples here.

But, unlike TV dinners and microwave popcorn, books become intimate features of the consumer's mind and personality, so their availability and diversity make a crucial difference in the quality of life. Books frame the way we live, becoming the mental landmarks that allow us to discover our individual tastes and larger cultural values. The day-to-day experience of Americans is materially different today because of Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), Anne Frank's *Diary of a Young Girl* (1952), Betty Friedan's *The Feminine Mystique* (1963) and Ralph Nader's *Unsafe at Any Speed* (1965), four books among many that reshaped the pattern of American life. The freedom to agree — or disagree — with such books is a basic political right. Furthermore, the ability to find and access such books is also part of the political enfranchisement of all Americans. Freedom is fully expressed in autonomy, the freedom

to put freedom into action. Consumers would be horrified and outraged if a corporate outlet deliberately reduced the available choices of popular and widely distributed digital cameras, say, or athletic shoes. But, like it or not, that is exactly what is happening in regard to the marketing of books at chain stores like Wal-Mart and K-Mart, and to a lesser degree, at bookstores like Barnes and Noble, Borders and Waldenbooks, venues where the primary business, after all, is the selling and purveying of books.

The proliferation of Wal-Mart stores in the '90's and the evolving popularity of Oprah's Book Club coincided, like intersecting vectors, to create a unique synergy, a kind of one-two punch previously unseen in the publishing trade. An endorsement by Oprah and subsequent adoption by Wal-Mart became an instant passport to bestsellerdom for new titles and resurrected old ones. Certainly, it was good citizenship on the part of Wal-Mart executives to expand the readership of national treasures like John Steinbeck and Toni Morrison. That is not the issue. What concerns many cultural observers, like David Kirkpatrick of *The New York Times*, is the large number of authors who are shut out, creating a de facto censorship that tends to "homogenize" popular culture.

The numbers are telling. Chain stores in general, and Wal-Mart in particular, increased their market share of intellectual properties exponentially during the last decade. Such mass merchandisers improved their book sales by 30 percent, music sales (audiotapes and CDs) by 50 percent, while utterly dominating the sale of DVDs. According to Kirkpatrick, the "disconnect" between consumer autonomy and corporate policy is dramatized by the appearance of branch offices of major record labels near the corporate headquarters of Wal-Mart in Bentonville, Ark. That Bible Belt location has made it easy for critics to see Wal-Mart as the victim or perpetrator of some kind of Evangelical or Pentecostal Christian conspiracy, possibly because the



Fear and Loathing, 1985. Joel Bujuowski. Mixed on paper. From the Capital Development Board's Art-in-Architecture program.

chain has championed the sale of a series of Christian video cartoons called *VeggieTales* that feature homilies delivered by talking tomatoes and cucumbers. Nearly 3 million copies of *Jonah*, the latest tale, have been sold, one of every four copies at a Wal-Mart outlet. Individual artists and authors who have benefited from Wal-Mart's highly selective largesse include the Dixie Chicks (before their recent anti-war sentiments) and rabidly conservative writers like Ann Coulter.

Other evidence of Wal-Mart's pervasive influence takes the form of precensorship by big publishers (such as HarperCollins) who routinely hold back certain titles with "explicit" content and even design book jackets to suit the tastes of the Wal-Mart buyers who have willy-nilly become the gatekeepers for a large and growing segment of American culture.

But is Wal-Mart's America the real one? The giant virtually eliminates all

rap music, including Eminem, even altering the video version of the film *8 Mile*, just as it cut sexually explicit footage in key scenes from the highly popular and erotic Mexican film, *Y Tu Mama Tambien*. Considering that more than a million shoppers enter a Wal-Mart each week, doesn't the ideal of good corporate citizenship and the code of "best practice" speak volumes about the giant's rather quaint and patronizing assessment of the marketplace?

Of course, Wal-Mart is free to sell whatever books it pleases, and the company has not broken any laws in this department. The issue, again, is free and open dissemination of intellectual property so that citizens can make informed choices and participate in much-needed national dialogues on a long list of social and cultural ills. For example, conspicuously absent from the Wal-Mart shelves are the many books, pro and con, which examined the war in Iraq — and its tragic aftermath. Is there any other major conflict that was embarked upon with less of a national town meeting? No, Wal-Mart is not solely responsible for the lack of informed debate about the war, but it does bear responsibility for recasting our cultural image in its own likeness. With big power comes big responsibility. And the citizenry that empowered Wal-Mart and other big chains can always reclaim their autonomy by voting with their feet.

A parable that speaks to this situation occurred in Decatur when Kroger opened a giant supermarket near the intersection of U.S. 36 and Route 121. Within two years Wal-Mart opened a store on immediately adjacent property, and it seemed as though the Kroger store and a K-Mart directly across the highway would surely succumb. Traffic dwindled, and the K-Mart did close its doors. But Kroger survived by providing better service, higher quality and greater diversity, including fresh lamb chops, bok choy and "free range" eggs.

The important lesson here is that customers are willing to support

choice, and if that rule applies to eggs and meat, why not films, music and books? Some observers may take the long view and point out that choices have been dwindling for a long time as small-town and village newspapers close up shop, following Mom and Pop grocery stores and privately owned bookstores. But there is still room in a diverse 21st century America for all of them if consumers truly want them to persist.

The situation for the reader of books is even more complicated because of the advent of computers and the Web. In some ways, the computer has robbed consumers of time as they hack their way through "spam" and "pop-up" advertisements. Some, notably media critic Sven Birkerts in his highly provocative and sobering 1994 book, *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*, argue that we have experienced a cultural sea-change, a fundamental paradigm shift. Birkerts had owned a bookstore in Ann Arbor, Mich., but after a teaching stint at the University of Michigan, he concluded that younger, computer-literate readers just don't "get it." These Web site addicts and nocturnal perusers of "blogs" may no longer have the patience or mind-set to slog through a dense novel by Henry James — or even a contemporary tome like Jonathan Franzen's *The Corrections*, or David Foster Wallace's *Infinite Jest*.

But if people don't read books, they won't buy books. And a shrinking book market means a further shrinking of choices. That downsized market also is a painful result of illiteracy, as shown decades ago by Jonathan Kozol in his 1985 classic *Illiterate America*.

Further complicating matters, one of the largest segments of the population is comprised of Hispanics, many of whom prefer Spanish, the language that will surely overtake English as the most spoken tongue during the first quarter of this century. Where will this large Hispanic readership find books and stories about itself? Will those future titles find shelf space in Anglo-dominated markets?

The issue is free and open dissemination of intellectual property so that citizens can make informed choices and participate in much-needed national dialogues on a long list of social and cultural ills.

And what about all the small press and university press titles, and other specialized titles that typically don't gain entrée to Wal-Mart or even to Barnes and Noble, though the latter has done a marvelous job of helping authors and itself with public readings and book clubs? More can be done in all these areas.

So the contemporary reader is faced with problems of accessibility to books as well as erosion of the culture of reading as it is replaced by "information technology." On top of those woes, books of paper and cardboard and leather face challenges from audio books, videotapes, DVDs and magazines (electronic and traditional). Book sales are often flat at some Barnes and Noble stores, but sales of videos and magazines are increasing by about 5 percent per year. At public libraries, there is a similar story, in spite of strong circulation driven by diehard readers and walk-in patrons seeking help or information. Videos and audios are in strong and growing demand. Lee Ann Fisher, the city librarian who oversees the 400,000 items at the Decatur Public Library, observes somewhat wryly, "On Friday we become a video store." Then she adds with a twinkle in her eye, "Maybe I can hook you to be a reader."

If the reader is hooked, the final hurdle is the sheer size and scale of

It is possible to make more informed choices about books and to demand better access to the titles in print. Yet nothing will change unless reading habits change first.

the reading enterprise, a massive footnote to the information explosion. According to this year's *The Bowker Annual: Library and Book Trade Almanac*, about 150,000 new titles appear in America each year, and hundreds of thousands are still in print, as documented in the pages of the annual editions of *Books in Print*. That number helps to explain Sara Nelson's recent publication of *So Many Books, So Little Time: A Year of Passionate Reading*.

There is simply no practical way for any reader to simplify the process of selection without professional help, or "channeling," as one book executive calls it. Most of the channeling takes the form of lists or actual displays based on lists, like the "new book" displays at most libraries. Many readers utilize easily found lists like the weekly ones appearing in *The New York Times* or *USA Today*. Readers also use *Amazon.com* and such popular Web sites as *Bartleby.com* (which offers complete texts of books in the public domain), *Access the Great Books*, and *Bookslut!* Most patrons don't realize that lists are made in a seemingly endless regression that involves a chain of professional readers. *NoveList* is a data base for librarians and other professionals that offers links or "author read-alikes" in the way that *Amazon.com* and others cue customers: "If you liked this book, you'll also like..." Baker and Taylor,

the largest wholesaler of books to libraries, offers an option called "Automatically Yours," whereby librarians preselect popular authors and automatically receive their latest works. But, good as they are, such lists tend to limit the chances of exposure for new authors, and readers are always in the position of following someone else's recommendation.

It's a rare moment when a reader receives a personal recommendation from someone like a librarian or a sales clerk at a bookstore, but that person-to-person communication helps to break down the officialdom of the formal lists and keep us away from re-establishing a Canon, or an ultimate and exclusive list of the only books that shall be read. The sharp reader has to be on the lookout for pitfalls from the left and the right.

Egon, the brainy scientist in the 1984 comedy *Ghostbusters*, makes the petulant comment that "print is dead." But Jennifer Nippert, the manager of the Springfield Barnes and Noble, sharply disagrees. She is an avid reader (like almost all the booksellers and librarians in the area), and she can't imagine a world without books. "People like the physical sensation of holding books. Nobody has come up with an e-book that people like. Books beat the Internet because you can make your own links."

In a recent column, Bill Tanneus of the *Kansas City Star* sounded a similar note: "Books provide the means for nearly the whole population — not just the elite — to be educated and empowered to think critically." And Harold Bloom, the distinguished Yale literary critic and author of *How to Read and Why*, answers the question "Why read?" in this way: "It matters, if individuals are to retain any capacity to form their own judgments and opinions, that they continue to read for themselves."

These are wise words to remember on the next trip to the mall or shopping center.

Readers can find help everywhere, if they take the time to look. Nationally, there is a booming interest in book clubs and discussion groups. Even whole cities become involved, as

occurs through "One Book, One Chicago," which began in 2001. Through the initiative, residents of the Windy City are urged to read a single book, including Harper Lee's *To Kill a Mockingbird* and Elie Wiesel's moving account of the Holocaust, *Night*. Most libraries and bookstores now sponsor such activities, and three new books have appeared on the topic, notably Rachel Jacobsohn's *The Reading Group Handbook: Everything You Need to Know to Start Your Own Book Group*.

Readers may not be able to find the sort of utopian bookstore run by Meg Ryan in the 1998 romantic fantasy *You've Got Mail*. Families won't return to those perfect evenings when well-dressed parents and children sat around the blazing hearth and read three-decker Victorian novels by Thackeray or Dickens. But it is possible to make more informed choices about books and to demand better access to the titles in print. Yet nothing will change unless reading habits change first.

A few years ago, schools, libraries and even scouting groups across the country began to institute the "Drop Everything and Read" program. Children drop chalk, soccer balls and backpacks and immediately sit down and begin reading their favorite book.

It's only a fantasy, but wouldn't it be grand to see truck drivers park their rigs and dive into copies of *Zen and the Art of Motorcycle Maintenance*? Or legislators sitting on the marble steps of the Capitol, passionately arguing fine points in Plato's *Republic* — or even bankers momentarily setting investment portfolios aside to contemplate Vachel Lindsay's *Gospel of Beauty*? It's only a fantasy, of course, but one of the things reading teaches us is that anything is possible. □

Dan Guillory has been a poetry reviewer for Library Journal since 1975. His most recent publication is "Being Midwestern" in The Middle of the Middle West: Literary Nonfiction from the Heartland. He is currently on sabbatical from Millikin University, completing a book called The Lincoln Poems.

in context

The largest collection of contemporary Illinois art is in danger of losing its home. Yet that space creates a clearly complementary frame

Largely because of former Gov. James Thompson, more than 600 works of art displayed in state buildings document the contemporary creativity of Illinoisans. He signed the 1977 law to set aside dollars for the purchase of paintings, sculptures and photographs for state-funded construction. The greatest concentration of these works is exhibited in the state government center in Chicago that bears his name. The James R. Thompson Center features works in several media by some of Illinois' most highly

regarded artists. Now a new home — or homes — may have to be found for these 150 pieces. If Gov. Rod Blagojevich sells the Helmut Jahn-designed Thompson Center as he has proposed, the state, by contract, will retain ownership of the art, says Michael Dunbar, administrator of the state's Art-in-Architecture program. One possibility: The entire collection could be moved to the Illinois State Museum. Dunbar says, "We're trying to put a plan in place right now." *The Editors*



Garden Phantasy I
Alice Lauffer, 1984. Acrylic on linen canvas



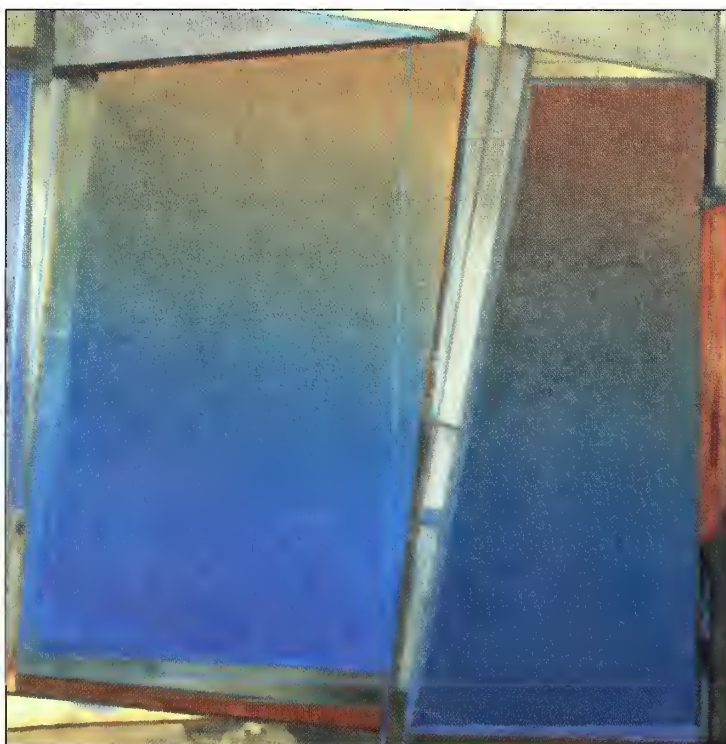
The Bulls/Kilimanjaro
Wesley Kimler, 1985. Oil on canvas



Shiki-bu
Susan Sensemann, 1983. Oil on canvas



Variegated Riff
Bertrand D. Phillips, 1982. Acrylic on canvas



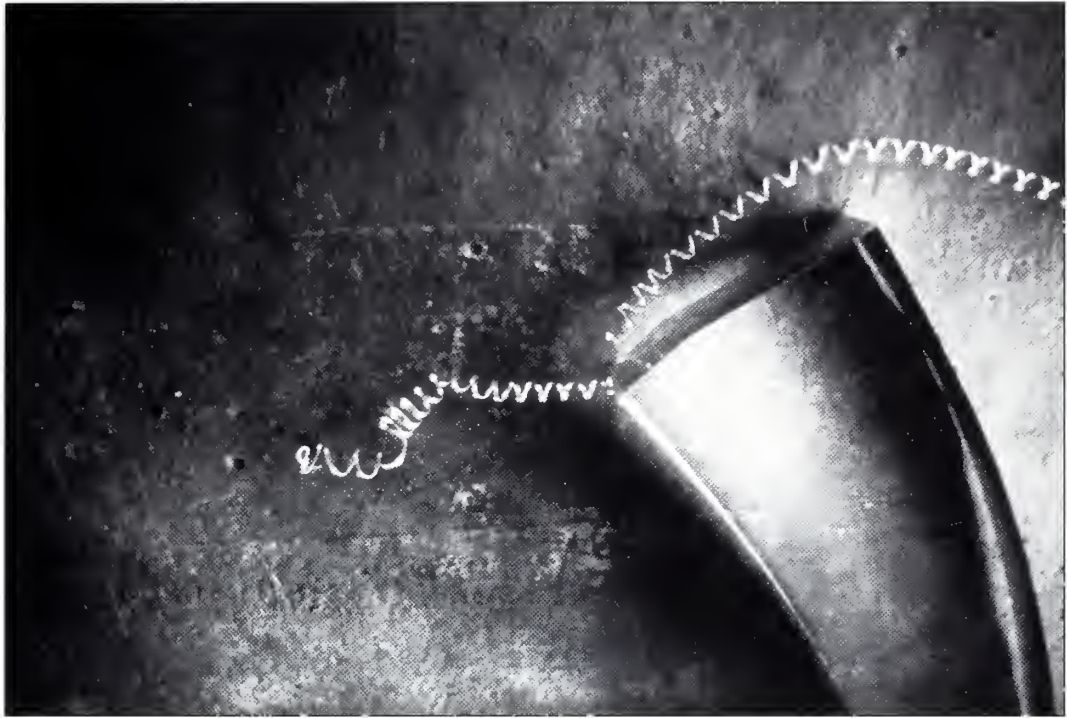
And Then Again
Owen McHugh, 1983. Acrylic on canvas



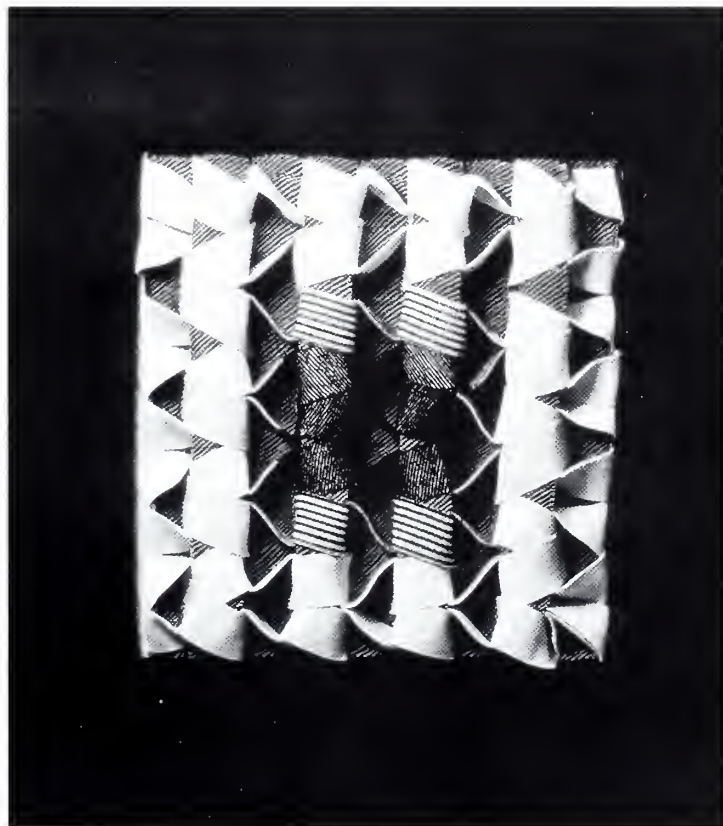
Fantasy Landscape
Robert Lee Mejer, 1983. Watercolor



Between the Two
Dann Nardi, 1985. Cast concrete, wood, steel rod



A Small Project #2
James Hawker, 1984. Cibachrome print



Checkerboard Squares
Barbara F. Factor, 1985. Linen

ILLINOIS ORIGINALS

*Glassblower. Maskmaker. Sculptors of molten metal and cloth.
These are some of the artists selected to appear
in Made in Illinois: An Artisan Gallery, a volume that aims
to “demonstrate the excellence and diversity of crafts in this state.”*

BEADS, BONES, GLASS AND TACKS

by Peg Kowalczyk

In the southern Illinois town of Cobden, where a narrow gravel road is wide enough for one vehicle, it's easy to miss the converted chicken coop Bill Boysen and Marilyn Coddington Boysen call home.

Past the dense foliage and two retired 1959 Ramblers, a peacock struts and an outhouse fitted with stained glass appears, suggesting this is the home of artists. The former coop has been the Boysens' residence for more than three decades, inspiring creativity and defying convention.

It was an outbuilding on a farmstead Bill bought in 1966 after moving to the area to start the studio glass program for the School of Art and Design at Southern Illinois University in Carbondale. When a fire destroyed the main house, Bill relocated to the surviving coop, converting the structure into a livable space with the barest essentials.

A foot-tub on the porch — no indoor toilet or shower — awaited Marilyn when she moved in. The former commercial artist and fashion illustrator had a lifelong interest in outbuildings and

Photographs courtesy of Marilyn Coddington Boysen



Top: Bag Form Series, 1975.
Covered in metal tacks with green patina. Bill Boysen.



Bottom: Ceremonial Vessel Series, 1989.
Blown glass with metal tacks with green patina. Bill Boysen.

renovation. “But I was handed an old chicken coop,” she says, laughing.

And an outhouse. The Boysens' only commode for 20 years might also be the only outdoor privy in the Midwest fitted with two handcrafted stained glass windows.

On this visit, a wood-burning stove heats the kitchen. Freshly baked biscotti cools while soft notes of classical music fill the air. The kitchen floor, once a slate-gray concrete slab, is a hand-painted mosaic of color and texture creating the illusion of a 1920s vinyl carpet.

While renovating a home-studio in the evenings and developing the Southern glass program by day, Bill inadvertently created what has become his legacy: a mobile glass studio affectionately called Aunt Gladys. After repeated requests for glassblowing demonstrations, Bill conceived and built the road-ready studio complete with a furnace that reached 2,000 degrees Fahrenheit, a reheating chamber called a glory hole and a cooling facility called an annealer. Bill and his graduate students traveled across the country, typically rolling in on a Friday, conducting a workshop on a Saturday and Sunday then returning home, “leaving behind memories,” he says, just like an itinerant relative.

Aunt Gladys was named when the artists likened their rolling studio to a World War II aircraft embellished with

female namesakes and bikini-clad artwork. Referring to their own boxy craft, Bill says: "We definitely realized that she wasn't the bikini type — more like an unmarried aunt." And Aunt Gladys — the name sounds like "glass" — was christened. Aunt Gladys worked for almost 30 years, from 1970 to 1999, until "she started showing her age," Bill says. Aunt Gladys II is now on the road.

A 1966 graduate of the first master's degree glass program in the United States at the University of Wisconsin, Bill continues to challenge convention. He designs bowls that sit on their sides, imbeds tacks in his vessels and creates glass slippers — the purely decorative, high-heeled kind. His award-winning work, which resides in many private and permanent collections, has been exhibited nationally and internationally.

The limestone caves, bluffs and forests surrounding Cobden provide inspiration and materials for Marilyn's most-acclaimed art, her ceremonial woodland masks. Marilyn began her work on masks 15 years ago, after being inspired by American Indian, African and Mexican art. These sculptural pieces of fine art incorporate such natural objects as semi-precious stones, feathers, seedpods, fossils and grasses. "Anything that provides good texture and is legal," she says.

Pearls, turquoise and copper-electroplating combine with such contrasting materials as catalpa seed pods, animal bone castings and rusted flattened bottle caps to create contrast in texture and form. Her award-winning masks, which sell for \$500 to \$12,000, require hundreds of hours of painstaking hand work. A graduate of the Ringling School of Art and Design in Sarasota, Fla., Marilyn exhibits nationally.

In an adjacent outbuilding, Marilyn's multimedia studio brims with blown-glass bulbs, masks, prints, sculpture, wall art and the raw materials to create



Marilyn Codding Boysen creates a mask.

Photograph courtesy of Marilyn Codding Boysen



Bill Boysen demonstrates his craft at a festival in Salina, Kansas.

more. Feather boas hang above a snakeskin and a bowl of "bead stew" — Marilyn's term for the hundreds of beads she mixes together for ease of collecting on her needle. A softly twisted tree limb from a local apple orchard serves as a handrail to the stair steps, which double as

display shelves for a series of vintage shoes. An antique piano lid (the workmanship guarantee still visible in gold leaf lettering), an old postcard rack and an alligator skull share the same studio space. Like the other outbuildings, this studio has become a working museum.

Each evening, Marilyn and Bill retire to yet another outbuilding — a log cabin with famous wall timbers that date back to the 1858 Lincoln-Douglas debates held in nearby Jonesboro. A double bed engulfs most of the cabin, but a narrow ladder stretches to additional square footage in a loft, where a row of single beds are reserved for visiting grandchildren. In one corner hang a preserved petrified possum (found under the floorboards of a decrepit barn in Carbondale) and a precariously balanced "snake" — a tree root donning the skull of a turtle. "It's kind of a visual environment, isn't it," Bill says.

A recent collaboration showcased the Boysens' talent and their wry humor: the tongue-in-cheek exhibition *Obsessive/Compulsive Behavior — Masks and Works in Glass*. Marilyn says a touch of "madness" is necessary to embed thousands of tacks on glass, or to string hundreds of pepper-sized beads in a dime-sized space. "We've got to be nuts."

That same tenacity drives the Boysens to continue to create. After 33 years as an art professor and program director at Southern, Bill has retired, but hasn't stopped working; his most recent focus is on cast glass. The Boysens' next glass-and-masks exhibit is set for Plano, Texas.

A decades-long work-in-progress, the coop also continues to evolve.

Awaiting additions, the Boysens say. The updated coop, like their art, won't fail to carry their signature twist on convention. □

Peg Kowalczyk is a Carbondale-based freelance writer.

HOT METAL AND HAMMERS

by Jamie Fetty

Past the pawn shop and before the Dairy Queen in Charleston's sleepy downtown is a bright orange blacksmith shop. Not a farrier where horses are shod, but a metal-grinding, coal-forging, honest-to-God blacksmith shop smack in central Illinois.

Headquartered in the wedge-shaped building is Lorelei Sims, an Eastern Illinois University alum who never intended to pound goth dungeon decor out of metal stock or shake up the city council. But Sims does both.

"Blacksmithing for me was the next logical step as an artist who worked with jewelry, metalsmithing, sculpting and foundry work," she says.

While studying at Eastern in the early '80s, Sims got her start in jewelry and metal craft. She knew of blacksmiths as farriers — not as people who forged ornate gate work and chandeliers out of near-molten metal.

After she graduated, Sims and the pounding of white-hot metal met for the first time at the university's annual "Celebration: Festival of the Arts." She watched a blacksmith forge a metal

peg into a handsome bracelet.

When the crowd dissipated, Sims asked if she could try to duplicate the feat. A bracelet Sims describes as "hideous" was what came of the effort, along with her addiction to hammering, twisting and wrapping ordinary metal stock into whatever strikes her fancy or keeps her in business.

She is especially good at what Cary Knoop, her former sculpture professor at Eastern, calls natural forms. A calla lily cross or candelabra, a wreath of acorns and oak leaves. Or a compass plant with no other purpose than visual appeal. Sims frequently incorporates wildflowers and plants native to Illinois.

She perfected her craft after landing an apprenticeship with Elmer Roush, a blacksmith who taught her not only about the many types of hammers and tongs blacksmiths use, but how to produce intricate designs on small pieces.

Once, Sims tried to forge a leaf and folded it too much, but noticed its resemblance to something more sensual. She gave the first vagina bowl to her assistant and crafted another for herself. The third was auctioned off in February at Eastern's performance of *The Vagina Monologues*. From there, Sims developed more detailed bowls. Those, too, were sold at auction, for

about \$85 each.

Most of her work these days is institutional art, or pieces people can use. In October, she was preparing to create eight chandeliers, modeled after one in the president's office at Rutgers University, to be placed throughout its administration building. She's also created a "Holy Roller" for holding toilet paper, a dining table and chairs of grape leaves, clusters and vines, and a door panel of prairie plants.

Early in her career, a dominatrix pal asked Sims when she would be ready to make \$100 collars instead of \$30 candle holders. "Right now," she replied.

Sims studied the "Mr. S" catalog out of San Francisco and figured she could make the few metal devices more aesthetically appealing. She crafted decorative handcuffs, a nine-foot tall bird cage and a collar with a bow tie forged into it. Sims displayed her wares at leather shows, where she was usually the only blacksmith competing with dozens who worked in leather restraints.

A gentleman approached her booth to ask where she'd gotten her ideas. Sims whipped out her Mr. S catalog and told the man she liked what was in it but thought she could make it prettier. He turned out to be the



Photographs by Colin McAuliffe

Lorelei Sims works on a welding project in her shop, Five Points Blacksmith.



Lorelei Sims stands underneath one of her pieces mounted in the basement of Eastern Illinois University's Booth Library.

president of the company, and, with that, Sims signed off on a \$7,000 deal to feature her designs in the catalog. Bondage, though, has been strictly business for Sims. "Whatever trips your trigger," she says with a shrug.

She dug into city politics when she tried to investigate sludge dumping in the city's Lakeview Park. She says city officials dismissed her as a tree-hugging hippie. "The general attitude of the city was I basically didn't need to bother my pretty little head about it." When she contacted the Illinois Environmental Protection Agency, she says, that label was amended to "troublemaker." The debacle let Sims examine the rusty gears of Charleston politics and see "how my life was changed without any dialogue." The situation prompted her to launch a campaign for mayor in 2000.

She marched through Eastern's Homecoming Parade collecting signatures and preaching the politics of straight talk, and soon had enough followers to secure a spot on the ballot. But later she worried she wasn't equipped to do the job. "I

thought, 'I don't even know all the city workers. I'm a little isolated because I'm an artist, I'm not politically active.'"

She called together six of her supporters. They told her, "You'd do a great job on city council."

Sims ran successfully against seven others for the only seat not sought by an incumbent, pledging to be honest. Her slogan: "Forging the Future."

Like the blacksmith trade, joining the city council required self-education. "I didn't realize the scope of the bureaucracy. It's mind-boggling," she says. "I had to learn to navigate through all the political red tape — it affects even small town politics," says Sims, a traveler by nature.

She's settled in Charleston, where her projects vary in size and scope. A woman from nearby Mattoon stops into the shop with a bracelet of silver flowers. "My ex-boyfriend gave it to me in 1945," she tells Sims, depositing several displaced petals into her blackened palm. Sims says, "No problem." □

Jamie Fetty, an Eastern Illinois University student, is editor of the campus daily.

Made in Illinois:
An Artisan Gallery
*was published two years ago
by the former Illinois
Department of Commerce
and Community Affairs.*

WALLS AND WEAVING LOOMS

by Marcia Frellick

When fiber artist Dorothy Hughes shopped for her first loom 40 years ago, one seller warned that her equipment wasn't very pretty. And it was so old that it had WPA scrawled on the side.

"I knew sight-unseen I would like it," says Hughes. "I needed it to be a work-horse." She bought it for \$150 and paid in three installments. That loom, originally meant for weavers under the Depression-era Works Progress Administration, has served her well. Though she once had several looms, she weaves on that first 48-inch to make her fiber art, with its pliable, linear material.

In recent years, Hughes has worked exclusively with linen. She likes the sensation of a handful of nubby woven cloth. "I didn't want to work with nice, soft, pretty cotton. I needed the edginess and the coarseness."

Hughes buys in bulk from mills, unwraps the strands from large tubes, rewraps them into skeins, and unwraps them to boil in pots of dye. She uses a studio and basement workshop in her Chicago home, which is filled with her art and that of her three children, all artists, and her grandchildren.

After they've dried, she piles the colored strands on the floor into sequences matching her models and sketches. Then she puts the loom to work, weaving panels that will hang together in overlapping and cascading designs. She moves it, rearranges it and even vacuums it.

Everything she weaves is influenced

by the environment. Linen sculptures sprawl from the studio walls in shadowy shades of tan, gray, brown and forest green, sometimes with splashes of turquoise, plum, bright white or black.

"We live in a world of forest and plant material," she says. "My work is meant to bring that inside. It's a comfort zone for people. They can look

anything she needed for her home — huge pillows, area rugs and screens.

At the time, she had started classes at the University of Illinois in Urbana-Champaign, where her husband, now deceased, was teaching art. As her work evolved, she was pulled toward the abstract and her vision moved from the floor to the walls. "The

wall is a background that doesn't move," she says. "It forces the art to move toward you."

She began to get commissions, including her biggest — a \$70,000 project from Household International — when corporations were building their art collections in the '70s and '80s. The Art Institute of Chicago took notice in the early '80s and the curator of textiles, Christa Thurman, selected one of her sculptures for the museum's permanent collection.

But in the '90s, demand for large fiber sculptures started to wane. "Corporations' art collections were saturated and replacement art was more conservative," Hughes says. "Now there are only a few galleries in Chicago that feature fiber sculptures."

As Hughes awaits her next fiber commission, she has turned to ceramics and mixed-media pictures and jewelry that blend materials such as concrete, wood, branches and, of course, fiber. The fiber influence

flows through the dozens of pieces on display in her studio. Curved ceramic bowls feature latticed edges, clay dishes awaiting the kiln are raked with hatch marks.

"You pick something up and start working and you move inside the material, and before you realize it, you've skipped a meal. That doesn't happen when you're pushing papers." □

Marcia Frellick is an editor at the Chicago Sun-Times.

Courtesy of Dorothy Hughes



This fiber sculpture, 9 feet by 9 feet by 9 inches, is one of Dorothy Hughes' favorites. It hangs in her Chicago home-studio.

at a stark black and white painting in a gallery and then come to my work and it's a quiet fit. They don't know quite what it is, but it looks like you could touch it."

Hughes majored in art at several schools, including the acclaimed Cranbrook Academy of Art in Bloomfield Hills, Mich., but had worked mostly with clay. Her inspiration for the fiber art was more practical at the start. She realized she could make

McRadio?

Clear Channel owns the most stations in the country. Critics argue the company is tuning out local voices

by Aaron Chambers

The term “clear channel” refers to the dominant station on a particular AM radio frequency. A high-power, wide-service-area clear channel station takes priority, and other stations must use directional antennas or reduce power to avoid stepping on that station’s signal. The term also refers to the company that dominates the radio industry — and defines the debate over the future of radio.

Clear Channel Communications Inc. owns more radio stations than any other company in the country. Critics argue such concentration threatens to tune out local voices and reduce diversity in programming.

The San Antonio-based company is not the only one fueling fears of corporatization of the radio industry. For that matter, the radio industry is not the only industry that has experienced consolidation. But critics accuse Clear Channel, in particular, of monopolizing and homogenizing the airwaves.

Clear Channel is taking heat for centralizing programming choices in both music and news. Music programming, for instance, is governed by corporate-approved playlists. And broadcasts sometimes are recorded in one location and exported to other locations. This has community radio activists nostalgic for the days when programming was designed and produced in the neighborhood — for the neighborhood.

It’s difficult, though, to quantify whether corporate-owned radio stations satisfy local needs. One prominent study indicates most people are happy with radio programming. A study released in February by Arbitron Inc., a marketing research firm that specializes in studying radio audiences, concludes that nearly 75 percent of radio listeners think their local stations do a “very good” or “good” job of playing music they like.

Arbitron also reports that almost 80 percent of the respondents say they listen to local radio stations for information on news, weather, traffic, sports and community activities at least once a week, and that 85 percent say radio stations play an important role in providing such information.

Still, demand for such alternative outlets as Internet and satellite radio, technology that’s still evolving, is on the rise. As is support for low-power FM stations, which are operated by churches and other community groups. The Federal Communications Commission sanctioned these tiny, noncommercial stations three years ago. They are designed to transmit educational and other local programming.

The group leading the campaign for community radio has a highly charged name, too. The Prometheus Radio Project, named after the titan in Greek mythology who stole fire from the gods for the benefit of mortals, is

composed of low-power FM activists. The Philadelphia-based advocacy group conducts “radio barnraisings” — activists build entire stations — in various locations around the country.

Low-power FM radio evolved from “pirate” radio. Some of these small stations still choose to operate illegally without a license. In fact, this state’s capital is considered the birthplace of these operations. Mbanna Kantako has broadcast “Human Rights Radio” from his Springfield home on and off since 1987. The FCC has confronted him several times. And after U.S. marshals confiscated his equipment during a raid in late 2000, he broadcast a tape of the event. The feds alleged his broadcast at 106.5 interfered with communications between pilots and air traffic controllers at Capital Airport. Such communications typically take place at the upper end of the frequency spectrum. Kantako’s record with federal prosecutors ended in March 2001 when U.S. District Judge Jeanne Scott enjoined him from sending radio transmissions without a license.

But government officials have felt increasing public pressure to open the airwaves to small local stations. In 2000, William Kennard, then-chairman of the FCC, championed licensure of low-power FM to counterbalance the consolidation that followed the Telecommunications Act of 1996.

“As more and more stations did the

national play type of thing,” says FCC spokesman David Fiske. “the idea of somebody serving a particular community within a very small area that might do more high school football or local public boards or whatever ... there seemed to be a need for it.”

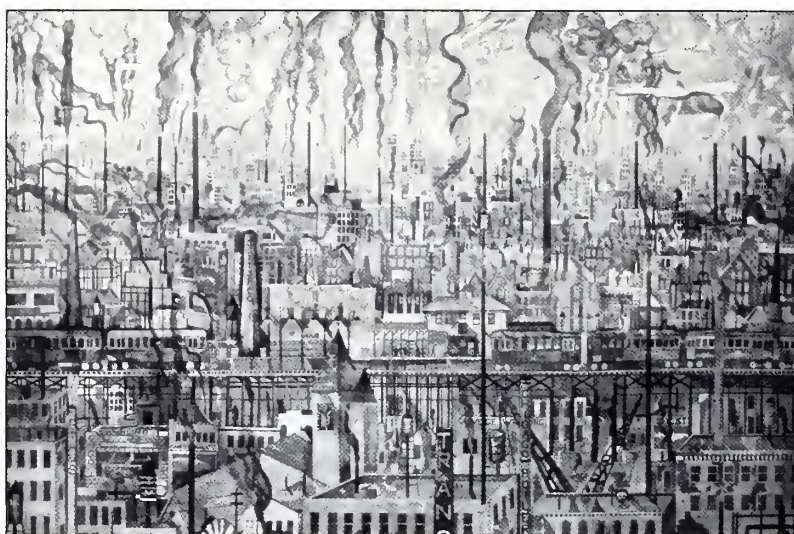
Congress bowed to the pressures of broadcasters by effectively limiting the number of frequencies available to low-power

FM stations. But advocates of low-power FM hope to persuade it to relax those restrictions. They could be supported by a recent report concluding those stations would not interfere in any significant way with the signals of commercial stations.

There’s no question the FCC is on the defensive with regard to local content. When the commission, which regulates media outlets, voted in June to further deregulate the media, lawmakers from both parties and a broad range of interest groups criticized the vote, saying the new regulations would give large media companies too much control over what people see, hear and read.

Commissioners voted to loosen media ownership rules and enable the nation’s largest newspaper and broadcasting conglomerates to grow even larger. They agreed to allow a newspaper to buy a television station in the same city or vice versa, combinations known as cross-ownership. The rule changes they approved also would let a broadcast network own a group of television stations that reach up to 45 percent of the national audience. The previous cap was 35 percent.

With regard to radio, the new rules stipulate that noncommercial stations must be counted alongside commercial stations for purposes of classifying media markets. The FCC’s position is that the provision would limit further consolidation of the radio industry. But Hannah Sassaman, program director at the Prometheus Radio



A Working Day, 1985. John Knudsen. Etching. From the Capital Development Board's Art-in-Architecture program.

Project, argues the reverse is true to the extent that the number of stations in a particular market determines how many stations a corporation may own.

In September, the U.S. Court of Appeals for the Third Circuit, based in Philadelphia, stayed the rules while it reviews a legal challenge. The Prometheus Radio Project is the plaintiff. It argues the new rules are arbitrary and capricious, and that enactment violated public notice requirements. Oral arguments are scheduled for February.

Also in September, after considerable public outcry, the U.S. Senate voted to repeal those rules. Even if the House agrees, though, the White House has pledged a veto.

But there does appear to be some give on the commission. Over the summer, current Chairman Michael Powell convened a task force to evaluate how broadcasters are serving their local communities. He also said the commission would speed consideration of applications for low-power FM stations. The FCC received more than 3,300 applications when it invited noncommercial groups to apply for licenses in 2000. The commission says it approved more than 800 of those, and that 220 such stations are operating. As of mid-November, about 1,000 applications were pending.

For its part, Clear Channel is working aggressively to counter any perception that it is insensitive to local needs. In a press release this fall, the company

announced the coming of new technology that would permit radio listeners to view an artist’s name and song title on the radio. The listener also could view station call letters, traffic information and “other locally focused messages.”

Congress set the groundwork for consolidation of the radio industry with the 1996 Telecommunications Act. Consolidation already was under way, but the law expedited the trend by increasing the number

of stations one company can own in a single market and permitting companies to buy as many stations nationally as their budgets would permit.

The radio industry was floundering financially at the time in the face of proliferation of other media. Clear Channel argues the law saved the industry. And the commission says the industry is on stronger financial footing as a result of the law.

There’s no question, though, that Clear Channel benefited most. The company owns and operates more than 1,200 stations throughout the nation, including 16 in Illinois, and it dominates the radio dial in many cities. The entertainment powerhouse also is the country’s largest producer and promoter of live entertainment. And it is one of the world’s largest outdoor advertising companies.

While it grew in the early 1970s, Clear Channel standardized practices in the industry. As its leader reminds, it is first and foremost a profit-driven business. “If anyone said we were in the radio business, it wouldn’t be someone from our company,” Lowry Mays, Clear Channel founder and chief executive officer, told *Fortune* magazine earlier this year. “We’re not in the business of providing news and information. We’re not in the business of providing well-researched music. We’re simply in the business of selling our customers products.”

And as a public company, Clear Channel must answer to shareholders.

In this regard, standardizing its practices and products in different markets would seem prudent. "I call it the McDonald's-ization of radio," says Barbara Calabrese, chair of the radio department at Columbia College Chicago. "You're going to get the same thing no matter where you go depending on the format."

But standardization of programming has critics up in arms. They contend such practices destroy local flavor. "It's a franchise," says Prometheus Radio Project's Sassaman. "You can say the McDonald's in your town is run by people who live in your town but that doesn't mean that they're not following a set of strict guidelines and using a set of strictly produced and homogenized products in order to lay claim to that McDonald's name. Clear Channel is just the same. It's proliferating a virus of bad radio across the country."

To the extent that playlists standardize programming, critics say, they fail to challenge the listener.

Still, Calabrese cautions that the practice has existed for at least 20 years. "If you really want to have a good sounding radio station, you program it so that when a person turns on that station at 3 in the afternoon or 5 in the morning, they're going to get that same sound," she says. "They come back to you because they like what you're doing and they want more of that. That has been a good rule of programming for a long time."

On the news side of programming, Clear Channel has a reputation for keeping news staff to a minimum within each of its clusters. Jay Pearce, interim station manager at WILL AM/FM, based at the University of Illinois at Urbana-Champaign, spent 20 years covering news and managing radio stations in the Marion/Carbondale market. He says he watched news staff dwindle in the face of Clear Channel consolidation.



Illusions, 1985. Susan Graf Berkowitz. Ink and ink transfer. From the Capital Development Board's Art-in-Architecture program.

"If you have two people on a news staff serving six radio stations, and you're trying to do news in varying degrees for those stations, where's your time to go out and report?"

Liane Casten, co-founder and president of Chicago Media Watch, a nonprofit group, adds, "As long as consolidation exists, as long as you do not have independent voices, you're going to have synchronization of the news in ways that are not necessarily healthy for a free society."

Clear Channel officials maintain the company's organization actually is decentralized, and that key programming decisions are made at the local level. They say the company employs "900 programmers," based at local stations. They say the company spends millions of dollars each year to determine what listeners want to hear, and that programming is determined by this data.

Clear Channel also says radio listeners enjoy an unprecedented selection of radio formats as a result of its efforts. And a company spokeswoman provided data attributed to the Mediabase airplay tracking service that demonstrates, in Clear Channel's words, the company has "steadily increased the number of unique songs and unique artists played on its radio stations."

The spokeswoman also downplayed concerns over importing voices: "Clear Channel focuses on local personalities and local information," she said in a statement. "Air talent

importations constitute less than 9 percent of total programming using popular personalities with broad appeal. The majority of voice tracking relies on on-air personalities within the local market and broadcast in the overnight hours."

The spokeswoman also said the radio industry remains competitive compared to other large industries. She provided an analysis attributed to the Herfindahl-Hirschman Index,

which the U.S. Justice Department uses to measure market concentration and evaluate the anti-competitive consequences of corporate mergers. The analysis, dated February 2002, concludes the radio industry is less consolidated than 10 other industries including telecommunications, car rentals and pharmaceuticals.

Recording artists have complained for a decade that radio is killing great music by playing too little of it. Veteran rocker Tom Petty eulogized his good old days of the music industry in his 2002 song *The Last DJ*:

*There goes the last DJ
Who plays what he wants to play
And says what he wants to say
And there goes your freedom of choice
There goes the last human voice
There goes the last DJ*

No question, the radio industry is at a turning point. Still, Columbia's Calabrese is confident the medium is not going away. "When TV came along they said, 'It's the death of radio.' And now that they have Internet and satellite they say, 'It's the death of radio.' It's always the death of radio," she says. "I don't believe that's going to happen. What do people do when something happens? Right away they go to their radio. Radio is very immediate and very personal."

Just how immediate and personal is not yet clear. □

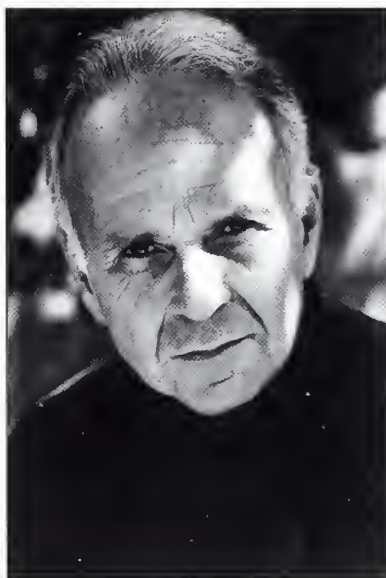
Q&A Question & Answer

Stanley Fish

He is stepping down at the end of this school year after five years as dean of the College of Liberal Arts and Sciences at the University of Illinois at Chicago.

*A world-renowned scholar on the poet John Milton, he has written 10 books. His most recent, *How Milton Works*, was released in paperback this fall by Harvard University Press. A professor of English and a law professor, Fish is a former associate vice provost at Duke University, head of that university's press and chairman of the English departments at Duke and Johns Hopkins universities.*

This is an edited version of a recent conversation between Fish and Associate Editor Beverley Scobell.



Stanley Fish

Q. *What attracted you to UIC and what changed to cause you to resign?*

The first question is easily answered. The University of Illinois at Chicago five years ago presented an opportunity, which it still presents, to help achieve an institution that has never been seen in this country, or elsewhere. That is an institution of higher education that is simultaneously genuinely urban — that is, it regards itself in partnership with the city in a variety of ways — and a world-class research institution. There is no such university in this country, and therefore probably no such institution anywhere in the world today.

There are, of course, fine universities in cities — like Columbia in New York or Emory in Atlanta or Rice in Houston or Harvard in Boston. But in no case are they really in partnership with their cities — and are actually sometimes in adversarial relationships. Then there are universities that are city-oriented, but they are not usually world-class institutions.

So UIC has the ambition to put

these two together and is well on the way to succeeding.

In fact, had the budgetary constraints in the last two years not been imposed, we would have been even closer than we now are. But there has been a pause and a slowdown, and I hope that is all it is and that there will be a renewal of state commitment to the university system.

I haven't resigned; resign isn't the word. I actually told the provost last year that I would not be asking for a five-year [contract] renewal; these are five-year terms. So last year I decided I really didn't want a second five years, which fit in with my career pattern to this day.

Q. *News reports following your announcement to leave at the end of the school year said you felt your job wasn't fun anymore because of budget cuts forced on the university. In what ways are public universities affected?*

I didn't say that. That's what the reporters inferred from what I had to say.

I did not ever tie my decision to budget cuts, but I was making a comment, which I would stand by, that these budget cuts have been harmful to the university, and have turned my job from one that seeks out new paths and new initiatives to a job where you are trying to maintain a ship so that it won't go aground.

Public universities across the country are under siege. In fact, I would say it would not be too much of an exaggeration to declare that there is now a war on higher education, especially on public higher education in this country.

And the evidence is all around us, not only the cuts that have come from state government — withdrawing, in the last 10 or 15 years, more than 50 percent, in some states, of what was once supplied to the public institutions — but an increasing set of controls by the same state legislatures that are decreeing the cuts. So public higher education is enduring the worst of two possible worlds: withdrawing revenues and adding on oversight.

In addition, there are some attempts by some members of the [U.S.] House Education Committee to introduce a bill, introduced by Congressman [Howard] McKeon of California, to punish universities, both public and private, that raise tuition more than twice the amount of the rise in inflation or the consumer price index. This is an attempt to put price controls on universities and to regard universities as any other business enterprise.

Once you begin to think of universities as another business enterprise, you've lost the whole point of what goes on in a university. You invite practices on the part of the university that no one wants: cutting corners in ways that will eliminate programs, enlarge class memberships so you have overcrowded classrooms, outsource a lot of your instruction, cut down on students who are in need

of remedial work.

All kinds of bad consequences, educationally, follow from regarding a university as a business, which should balance its books first and then think of the educational objective second, which means you'll never think of the educational objectives.

And then there is the campaign that has been going on sporadically the last two or three years centering around the fact that many, if not most — and I believe this statistic is true — of the faculty members at universities would identify themselves as left of center. So there are now bills introduced into Congress to compel universities to seek balance in their faculties, political balance, which is totally inappropriate and a disastrous notion. Then there are various changes being made in the funding of student aid.

All of these [changes] are designed to take the public, the public support, out of public education, so that you begin to wonder why it should be called public education in the first place.

There are now states where the public support in dollars is less than 10 percent of the operating expenses of the university system. Here in Illinois it is now 25 percent. When I came five years ago, it was 33 [percent].

Our applications have increased 35 percent in the last two years, and I've just been told they are going to increase again, given the early signs of the applications we've received so far. So more and more people want the product, more and more people want a quality product, more and more people make demands on our operations and less and less money is given to us to fund the operation.

Q. Many state universities are struggling with tight budgets. From your perspective as a scholar, what short-term and long-term effects do you see the budget cuts having on this state's research institutions?

The short-term effects have already occurred. We have cut thousands of seats, thousands of no-longer-available seats for students here at the university. We have cut hundreds of courses that are not being given this year. We've had to scale back operations in the library and the language laboratory and in other auxiliary services in the university.

We have a hiring freeze pretty much, very little hiring has been going on. That means that our faculty numbers are dropping because we have 20 to 25 retirements or resignations each year, just statistically as a matter of course. So if your faculty is growing smaller, but you're not receiving funds to hire new faculty, that puts a great pressure on the entire operation. That's the short term.

On the long term, and it's not a very long term, it takes many, many years to build up the ecosystem of an institution — gathering the scholars, building up the library resources or the laboratory resources, until things are in place and you have an operation that is clicking, is producing students and research and successfully applying for grants from the federal government. It takes many years to develop that system. It takes about 18 months for it to be torn down. And when I say torn down, I mean dismantled to the extent it's not true any longer to say you're back at square one. You're back at about minus 10, and it will take you many, many years to catch up. The University of Illinois system is in that danger right now. It's really a very bad situation.

Q. Do you think you are at the head of a line of eminent scholars who are rethinking their commitment to Illinois universities?

I don't know. Let me put it this way. We all wait, of course, for news from Springfield, and that is news about next year's budget. We've had two severe cuts to the University of

“Public universities across the country are under siege. In fact, I would say it would not be too much of an exaggeration to declare that there is now a war on public higher education in this country.”

Stanley Fish

Illinois system, huge cuts actually, amounting to 18 to 20 percent of the operation, and no business I know of — short of gaming, or gambling — has that kind of margin. If there were another cut, a third-year cut, that would, I think, send a really strong negative message to many people. And it would also send a strong positive message to those universities who are looking to raid us, to take from us our best young faculties.

That's what would then happen. It hasn't happened yet. It might not happen. If in fact the state stops this practice of taking huge chunks out of the budget of higher education, perhaps we can arrest this downward spiral. If the state chooses to do again this year what it's done the last two years, then I think we're in real danger.

Q. What advice do you have for state leaders?

State leaders need to learn more about how universities work, what the value of a university system that is functioning well is to the state. I guess that means we as educators have to do a better job of explaining what we do. There are too many misconceptions that are still given lip service. □

QUOTABLE

“We’re going to keep fighting to reform and change the system and give the people a government that stops spending their money like a bunch of drunken sailors.”

Gov. Rod Blagojevich, speaking with the Statehouse press corps on day three of the fall veto session. He also accused lawmakers of engaging in “a spending orgy” by trying to restore millions he had cut from the budget in the spring session.

SHIFTS

Michael Fenger, director of the Illinois Department of Labor, resigned after just nine months at the post. He took a job with Vestor Capital Corp. in Chicago.

The acting director will be **Esther Lopez**, who joined the labor department two weeks before Fenger left. She had worked in the AFL-CIO’s Washington, D.C., office.

Goodbye to the bureau chief

Aaron Chambers has moved down the hall in the Statehouse Press Room to take a position with the *Rockford Register Star* as that daily newspaper’s Springfield bureau chief.

We’ll miss him. And so will our readers who don’t live in that community.

Aaron has been a valuable member of our team for the past two and a half years. He was a regular freelance contributor for a year or so before that. What made him so valuable to *Illinois Issues* was his reach — his ability to report and write about a range of topics in a number of journalistic forms.

It’s been quite a run. Aaron has produced reported pieces on such complex topics as the state’s criminal code, the rise of identity theft and the governor’s pension bonding plan. He has written about such high-profile figures as U.S. Attorney Patrick Fitzgerald, Illinois Supreme Court Justice Mary Ann McMorrow and author and activist Studs Terkel. He has analyzed public reaction to the USA Patriot Act, Abraham Lincoln’s approach to constitutional liberties during wartime and humanity’s enduring relationship with coal. He covered numerous political races and analyzed the increasing role of money in judicial campaigns. And he tracked legislative action.

Aaron came to us after a two-year stint at the Statehouse for the *Chicago Daily Law Bulletin*. At the *Register Star*, he will be responsible for covering daily action at the Capitol. He also will write a weekly column. “Working for the Gannett-owned *Register Star*,” he says, “will improve my public exposure and long-term growth potential.”

As for his stint at *Illinois Issues*, he says it “was a mind-expanding experience. The magazine’s exploration of nuance and depth of public policy is second to none. I’m proud to have been part of the operation.”

Peggy Boyer Long



Aaron Chambers

APPOINTMENTS

State Rep. **John Philip Novak**, Democrat of Bradley, resigned his seat in the House of Representatives at the end of November to chair the Pollution Control Board. He will be paid \$102,809 annually, effective December 1. Also named to the board was former state Rep. **Andrea Moore**, a Republican from Libertyville, at an annual salary of \$99,414.

The appointments were part of Gov. Rod Blagojevich’s reorganization of the board in late October. Dismissed were **Doris Karpel**, **William Marovitz**, **Lynne Padovan** and **Michael Tristano**, appointees of former Gov. George



State Rep. John Philip Novak

Ryan. Gov. Blagojevich reappointed **G. Tanner Girard** of Jacksonville, **Thomas Johnson** of Urbana and **Nicholas Melas** of Chicago.

Last spring, legislators gave the governor the power to appoint new members to the Pollution Control Board, which was reduced from seven to five, as well as the Educational Labor Relations Board, the Industrial Commission, the Labor Relations Board and the Prisoner Review Board.

Members are prohibited under the new law from holding outside employment.

The Pollution Control Board arbitrates and enforces environmental policy. No more than three of the five

members may be from the same political party.

The governor also named new members to the Illinois Labor Relations Board, which was reduced from six to five. He tapped **Jackie Gallagher** of Arlington Heights to chair both the state and local panels. Other new members are **Michael Hade** of Springfield, **Charles Hernandez** of Batavia, **Rex Piper** of Energy and **Letitia Taylor** of Chicago. Gallagher will receive a salary of \$88,641 and the other members will get \$79,779 annually. Dismissed from the board were **Mike Breslan**, **Ted Lechowicz**, **Michael P. Madigan**, **Thomas Walsh** and **Pam McDonough**.

The board administers the Illinois Public Labor Relations Act, the primary law governing relations between unions and public employers.

○ BITS

Corinne Michel

The wife of Bob Michel, who rose to minority leader in the U.S. House of Representatives, died October 22. She had been ill following two strokes after surgery in January. She was 77.

"She was one of the loveliest people I have met in my life," says Rep. Ray LaHood, who was chief of staff to Bob Michel when he was the Republican leader. "She was very well read and intelligent, but she never sought the spotlight. She was a good counselor to her husband."

During her 55-year marriage, she raised four children, staying in Peoria while her husband was in Washington, D.C., joining him there when the children were grown. He was elected to the House in 1956 and named minority leader in 1981. He retired in 1995, just before Republicans took control of the House. A graduate of Bradley University, Corinne Michel taught music at Roosevelt Junior High School in Peoria. She was active in local school and arts organizations and was on the board of the Peoria symphony.

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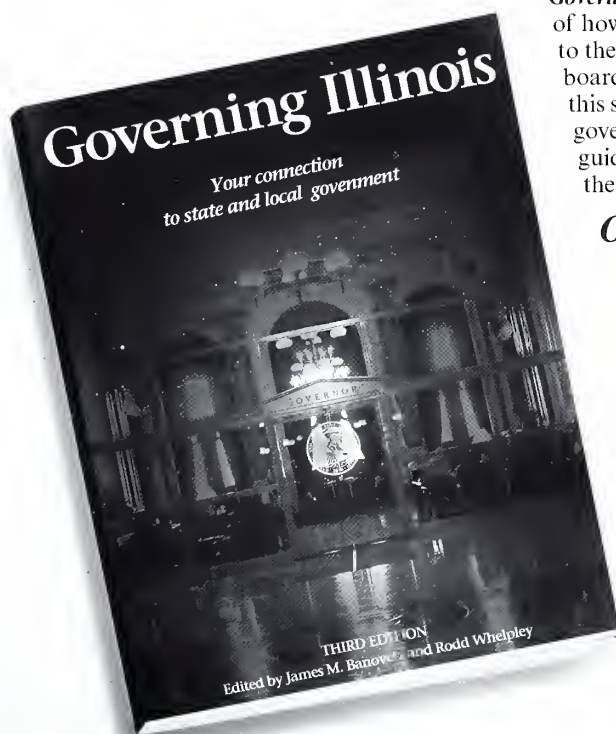
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BITS

Stanley Weaver

The Urbana Republican, who represented the 52nd District in the Illinois Senate for three decades, died November 12. He was 78.

"[He] was a senator of quiet strength," said Senate Republican Leader Frank Watson in a printed statement. "He didn't pound his chest or laud over his accomplishments. He worked diligently, quietly and effectively to represent his district."

Weaver began his state public service in the House of Representatives in 1969. He was elected to the Senate two years later and was chosen for an assistant leadership position in 1975. He served in that capacity for 22 years until he was named majority leader in 1997, a post he held until his retirement in January. Last month the University of Illinois honored Weaver's service by establishing a scholarship program in his name.

David Wirsing

The Republican state representative from Sycamore died November 16. He was 66. Wirsing, who had served in the state House since 1993, also was a past president of the Illinois Pork Producers Association. Among lawmakers, he was regarded as an expert on higher education. Northern Illinois University in DeKalb is located in the district he served. Wirsing's enthusiasm and expertise will be missed, said House Republican Leader Tom Cross in a printed statement.

Bill Miller

Go the extra mile. That advice is pure Bill Miller. The professor emeritus wrote that recommendation, published last year for Illinois news broadcasters, as part of a tip sheet titled, "What I've Learned."

Miller, who died November 10 at age 80, inspired more than 300 of his public affairs journalism students over 19 years with practical and sage advice culled from a quarter century as an award-winning radio journalist who fought rules

that once banned the recording of state legislative proceedings. "He broke the sound barrier," says Ben Kiningham, Capitol bureau chief for Illinois Radio Network and president of the Illinois Legislative Correspondents Association. "He was a leader in the people's right to know."

He went on to head the Public Affairs Reporting program at what is now the University of Illinois at Springfield, giving future journalists opportunities to intern with news bureaus in the Statehouse Press Room.

His resume counts more than 20 Associated Press accolades and the prestigious Edward R. Murrow award from the national Radio/Television News Directors Association. He was named "Illinoisian of the Year" in 1989 by the Illinois News Broadcasters Association. And he helped write versions of the Illinois open meetings and freedom of information acts.

Born Alvin Pistorius, he adopted Bill Miller when a boss said his real name would be too awkward on the air.

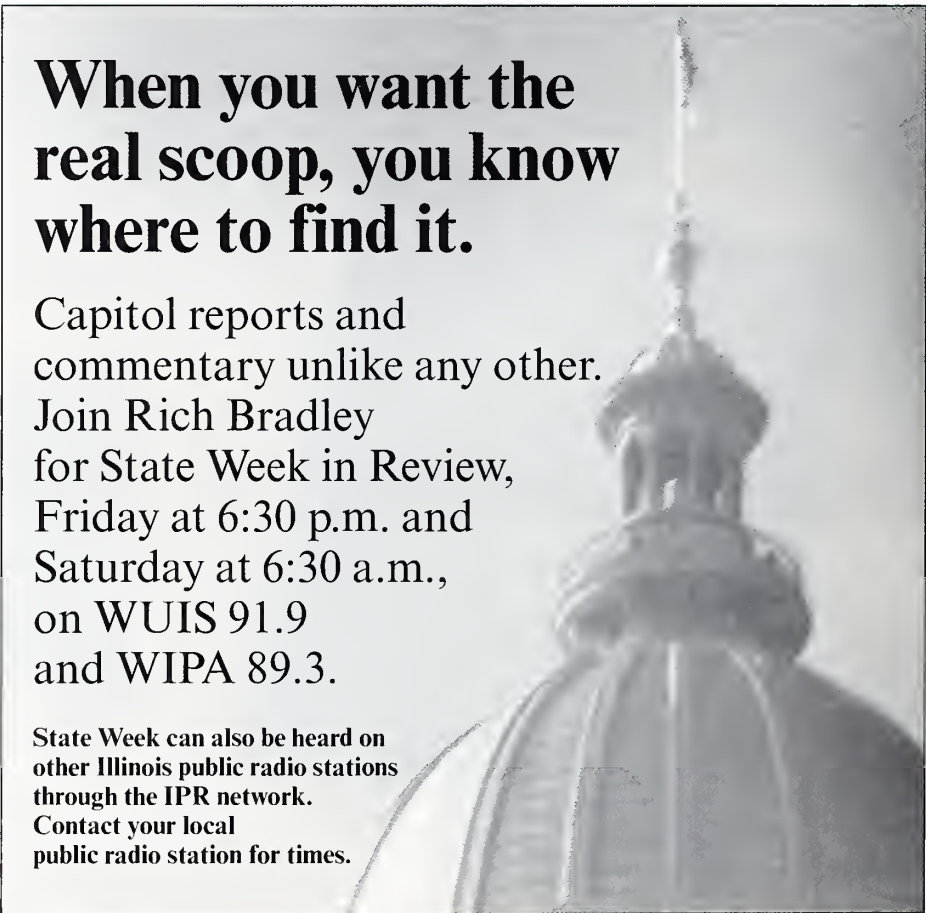
Irv Kupcinet

The legendary *Chicago Sun-Times* columnist died November 12. He was 91 and up until his death was still producing his column — just as he had since 1943.

Kup hob-nobbed with celebrities — Bob Hope, John Wayne, Frank Sinatra, Ava Gardner, Cary Grant and Clark Gable to name a few — and became a celebrity himself. Mayor Richard Daley told reporters Kup is as closely identified with Chicago as its Picasso statue, the Hancock Building and the Sears Tower.

Another *Sun-Times* columnist, Mark Brown, wrote this about Kup: "I'm considered one of the veterans at the paper at this point, and Kup was ALREADY 70 YEARS OLD when I walked through the door the first time. In the intervening years, I've seen younger men who thought they might ascend to Kup's column retire and die instead."

Brown also wrote, "Even after Kup's influence had waned somewhat, you still needed to read his column because he'd almost always have at least one item in there that you ought to know."



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State Week can also be heard on other Illinois public radio stations through the IPR network. Contact your local public radio station for times.

Continue dialogue on USA Patriot Act

I keep returning to the excellent article on the USA Patriot Act, "The Patriot Act sparks dialogue on the balance between security and liberty," in your September issue (see page 6). Allow me to add a few words to this important dialogue.

First, the federal government has recently admitted that it is using the act with increasing frequency in many criminal investigations that have little or no connection to terrorism — to investigate suspected drug traffickers, white-collar criminals, blackmailers, child pornographers, money launderers, spies and corrupt foreign leaders.

Second, the Justice Department continues to provide confusing messages about the act. Attorney General John Ashcroft went stumping across the country this fall to promote the act and related executive measures that further undermine numerous Fourth Amendment constitutional rights. Ashcroft and his U.S. attorneys across the country repeatedly told listeners that "there are no new crimes" in the act.

Unfortunately, that comment ignores the fact that the Patriot Act creates at least one major new crime, that of "domestic terrorism." This category creates a definition of domestic terrorism that covers any criminal act that is "dangerous to human life" and is intended to influence the government by intimidation or coercion.

On the other side of the debate, the public outcry has been increasing. In early October, the Chicago City Council passed a resolution [condemning the Patriot Act], becoming the largest city in the country to do so and igniting a series of similar campaigns in suburban communities. In addition, some members of Congress started to respond. The Benjamin Franklin True Patriot Act addresses growing concerns about the excesses of the act and repeals 15 sections that violate basic civil liberties. Similarly, Support the Security and Freedom Enhanced (SAFE) Act of 2003, sponsored by

[U.S. Sen.] Richard Durbin, would prevent fishing expeditions into personal records and ensures that "sneak and peek" searches are subject to meaningful judicial oversight. While these incidents do not mean the dialogue is shifting, it does mean more voices are being heard.

History teaches that terrorists can never be completely stopped. No matter how many security walls, monitoring technologies and other protections we devise, we will never completely stop those who are willing to sacrifice their lives to kill innocent targets. Instead of creating a closed security state, we must strengthen the aspects of our society that terrorists hate — freedom, democracy, pluralism and the trust in our time-tested Constitution.

*Jane Ramsey
Jewish Council on Urban Affairs
Chicago*

Voting must be fully accessible to all citizens

I was disappointed with Charles N. Wheeler's editorial, "Local officials now must comply with a federal mandate for election reform" (see October, page 38). Sadly, he referred to voters with disabilities and our need for accessible voting machines and polling places as being the problem with election reform. With the average citizen being opposed to taxes, this article points to citizens with disabilities and our right to vote as being "more costly to Illinois taxpayers."

He makes the point that 700 Illinois polling places were not accessible in 2002. This means that hundreds, perhaps thousands, of Illinoisans with disabilities were not able to vote. This reality is an injustice to our democratic one-vote-for-one-person system.

Surely investing in our own citizens' right to vote in private and in an accessible location is worth the cost.

*Pam Heavens
Will-Grundy Center
for Independent Living
Joliet*



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Your comments are welcome. Please keep them brief (250 words). We reserve the right to excerpt them.

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Leaders should plan for state's road system

Kurt Erickson's "Over Troubled Bridges" (see September, page 21) offers an in-depth look at bridges and reminds us that an effective and efficient transportation system requires that every component be properly maintained. Business Leaders for Transportation, a coalition of Chicago-area businesses that advocates for policy and funding on surface transportation issues, supports increased funding for Illinois.

The Illinois First program has been successful in decreasing the number of deficient road miles by 23 percent and the number of bad bridges by 32 percent. It is frustrating that negative media attention surrounding political "pork" projects has skewed public opinion against Illinois First. As Congress debates a new federal transportation bill, Illinois decision-makers must be poised to enact a new state investment package that provides funds for maintenance and expansion of our transportation system.

*Karyn Romano
Metropolitan Planning Council
Chicago*

Charles N. Wheeler III



This month the Capital City will witness a biennial holiday rite

by Charles N. Wheeler III

In the Chicago area, two of the season's most beloved traditions are the Apollo Chorus' performance of Handel's Messiah at Orchestra Hall and the Joffrey Ballet's presentation of Tchaikovsky's Nutcracker at the Auditorium Theatre. Both classics are performed by other artists elsewhere across the state, of course, including here in Springfield.

But in a few days, the Capital City will witness a biennial holiday rite all its own — folks lining up outside the state Board of Elections office to file nominating petitions for the March 16 primary for Congress, the Illinois General Assembly, the state judiciary and a host of local offices. A month later, another bunch will be there, this time hoping to win berths on March 16 for trips to the two major parties' national presidential nominating conventions.

For all the holiday hubbub, however, political junkies might find the upcoming primary disappointing in several respects.

Consider the presidential voting. That Republicans will renominate President George W. Bush is a foregone conclusion; all that's likely to be at stake for GOP voters is which of their neighbors will get to root for Bush in New York next August.

On the Democratic side, nine major candidates are vying for that party's nomination, and each no doubt is hoping that Santa Claus will bring the

*For all the holiday
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dose of magic needed to break out of the pack in Iowa and New Hampshire. By the time Illinois Democrats get to vote for delegates pledged to their presidential choices, however, odds are overwhelming the party nominee will have been anointed.

The Grinch that is stealing any national relevance from this state's primary is a delegate selection process that appears designed to pick a nominee as quickly as possible.

After the traditional kickoff by the Iowa caucuses and the New Hampshire primary in January, 17 states and the District of Columbia will select Democratic delegates in February. Eleven others, including such mega-delegate states as California (440), New York (284) and Texas (232), will choose on March 2. Indeed, by the time Illinoisans go to the polls, a total of 34 states, plus D.C. and American Samoa, will have picked 3,118

delegates — almost three-quarters of the 4,317 total — more than four months before Democrats gather in Boston the last week in July.

With the Illinois primary thus very much an afterthought, about the best chance an Illinois Democrat has of seeing most of the party's White House hopefuls is on C-SPAN.

Closer to home, party nominations for 22 Illinois Senate seats and all 118 House spots also will be at stake on March 16. Again, however, experience suggests that voters shouldn't look for much excitement on the legislative front. In 2002 — a year in which new district boundaries might have been expected to entice newcomers to the fray — only 10 Democratic and nine Republican Senate nominations were challenged, roughly 16 percent. Competition was not much better in the House, where just 23 Democratic and 22 Republican slots were competitive, about 19 percent.

Only two House districts — the north suburban 57th and the Rockford-based 67th — saw primary contests in both parties. In fact, partisans in most legislative districts had no one from their camp on the primary ballot — in 42 Senate and 65 House districts, only one party's hopeful filed.

But the primary hardly is a total bust for those seeking spirited partisan battles, thanks to U.S. Sen. Peter Fitzgerald. The Inverness Republican's

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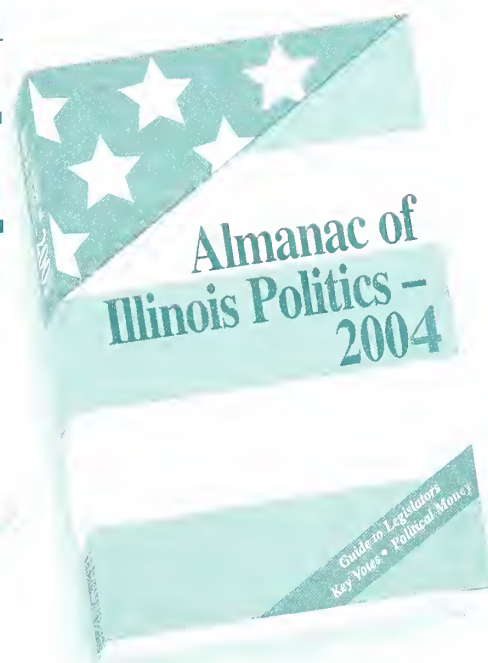
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decision not to seek a second term inspired a plethora of would-be successors, which public opinion polls suggest voters are still trying to sort out.

A *Chicago Tribune* poll in late October indicated that 45 percent of Democratic voters and 59 percent of Republicans were undecided. A Fox News poll a month earlier found similar results, with half the Democrats and 45 percent of the Republicans saying they didn't know whom they would choose.

Only one of the crowded field has won statewide, Democrat Dan Hynes, twice elected state comptroller. Several other Democrats have electoral experience, including Cook County Treasurer Maria Pappas and state Sen. Barack Obama of Chicago, and attorney Gery Chico, who is a former president of the Chicago Board of Education. Perhaps the most interesting Democratic hopeful is M. Blair Hull, an options trader who's said he's willing to spend \$40 million of his own money for the Senate seat. Also in the chase are radio

***But the primary hardly
is a total bust for those
seeking spirited
partisan battles,
thanks to U.S. Sen.
Peter Fitzgerald.***

personality Nancy Skinner and health care executive Joyce Washington.

While none of the Republican hopefuls has pledged to match Hull's outlay, there's no dearth of millionaires in the GOP field, though, like Hull, none of them have previous elected experience. The list includes Jack Ryan, a former investment broker and teacher in an all-black, boys' Catholic high school on Chicago's South Side; Andrew McKenna Jr., president of a Morton Grove paper company; James

Oberweis, an Aurora dairy owner and investment manager who spent \$1 million in a losing bid for the GOP Senate nomination in 2002, and Chirinjeev Kathuria, an Oak Brook entrepreneur.

Other GOP hopefuls include retired U.S. Air Force Major General John L. Borling of Rockford, former state Rep. Jonathan Wright of Hartsburg and state Sen. Steve Rauschenberger of Elgin. Although a self-described "hundredaire," Rauschenberger is no stranger to boxcar numbers; indeed, he's arguably the lawmaker who is most knowledgeable about the state's \$50-billion-plus budget.

While the cast may change a bit before March, the Senate races still figure to make Primary 2004 a lively adventure, no matter that the presidential parade will have passed Illinois by. □

Charles N. Wheeler III is director of the Public Affairs Reporting program at the University of Illinois at Springfield.

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Last Dance, 1985. Robert McCauley. Oil pastel and graphite on paper. From the Capital Development Board's Art-in-Architecture program.

Inside this issue:

- Books have been demystified by the corporate culture, interest in the Internet and the allure of the local Wal-Mart.
- Clear Channel owns the most radio stations in the country. Critics argue the company is tuning out local voices.
- Scholar Stanley Fish argues we've lost the whole point of what goes on in a university once we begin to think of it as another business enterprise.